METALSMITH

JEWELRY • DESIGN • METAL ARTS

EXHIBITION IN PRINT 2004

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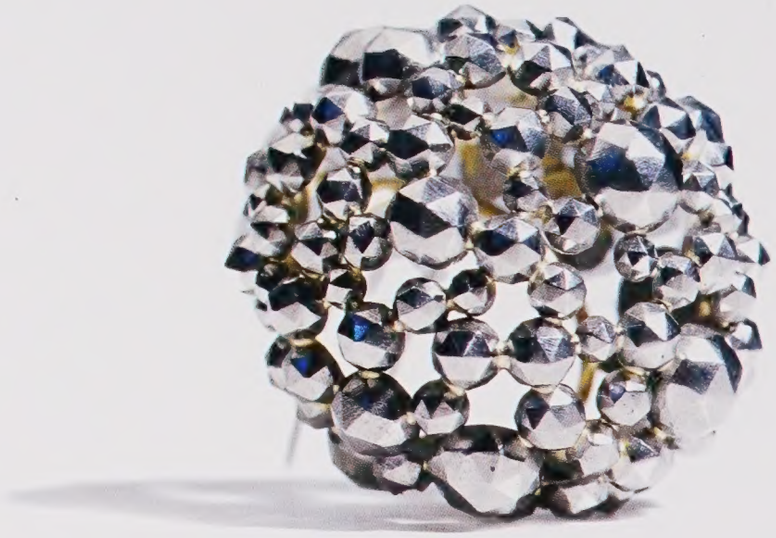
Juried Exhibition in Print



August 6 - 31

Lola Brooks

new work

August 13 - September 7

Melanie Bilenker

Sienna Gallery 2004 Emerging Artist

SIENNA
gallery

80 MAIN STREET LENOX, MA
413.637.8386 siennagallery.com

Lola Brooks, Brooch, stainless steel, 18k gold, 2004
Melanie Bilenker, *A Bath*, Brooch, 18k gold, silver, ivory, resin, hair, 2004

METALSMITH

Exhibition in Print 2004

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Natalya Pinchuk
Mourning Brooch, 2003
copper, enamel, plastic flowers, sterling silver
2 3/4 x 3 x 1 1/4"
Photo: Katrina Kruszewski and Tirzal Rose

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FROM THE EDITOR

SUZANNE RAMLJAK

With this edition of *Metalsmith*, we celebrate the tenth anniversary of our annual Exhibition in Print (EiP). Launched in 1994 as a bonus fifth issue to the quarterly magazine, the EiP has the mission of "providing additional coverage to the wide range of work being done in our field today." Indeed, over the last 10 years this special issue has showcased the exceptional work of hundreds of metalsmiths, from established masters to students and relative newcomers, such as that of our cover artist, Natalya Pinchuk.

Each year the EiP alternates between juried and curated formats, allowing for both general overviews and more thematic explorations. The first EiP was juried by members of the magazine's Editorial Advisory Committee and featured an essay by Mary Douglas, who makes a return appearance on these pages as moderator of the juror interview. In addition to discussing this year's selection process, the jurors—Sharon Church, Susan Cummins, and Ursula Ilse Neuman—took the opportunity to reflect on the success of the EiP and express their interest in metals gaining more exposure within museum collections.

Since the EiP's inception, the biannual curated themes have included studio multiples, metal sculpture, holloware, enamel, and a forthcoming issue on flatware due out in 2005. Whether curated or juried, each EiP presents recent work, usually produced within the last two years. While inevitably an incomplete snapshot of the field's vast diversity, these published "exhibitions" are still an invaluable forum for spotlighting new artists and developments that would otherwise not reach the public eye. I personally anticipate each EiP as an occasion to see fresh and unexpected works, and I am pleased to celebrate this anniversary by offering such an exciting sampling of contemporary metalsmithing.

SR

METALSMITH

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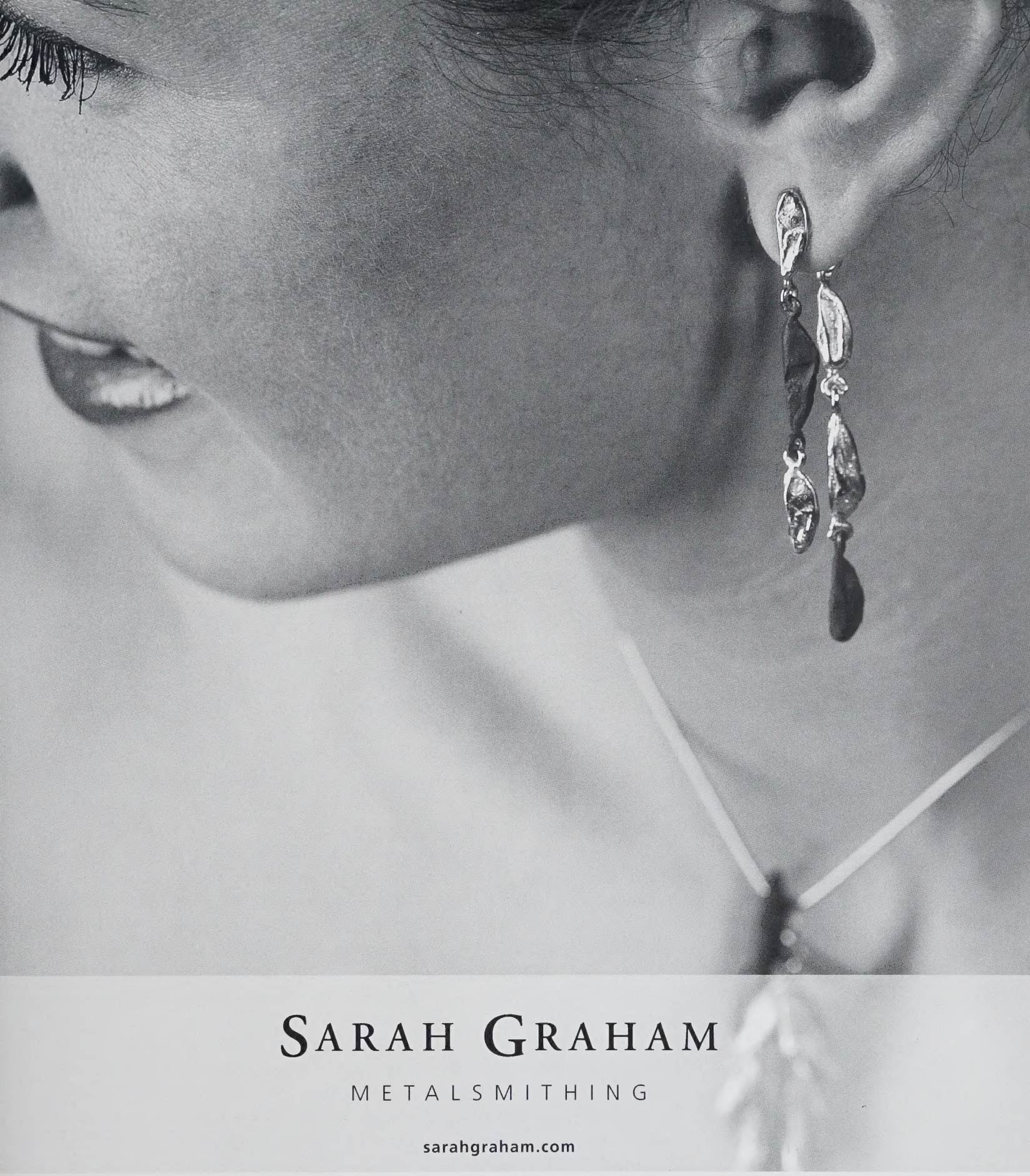

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METALSMITHING

sarahgraham.com

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Knoxville, Tennessee
866.557.7621

Somerhill Gallery
3 East Gate, East Franklin St
Chapel Hill, North Carolina
919.968.8868

Paula Brown Gallery
909 Jefferson Ave
Toledo, Ohio
419.241.2822

Llyn Strong Fine Jewelry
119 North Main Street
Greenville, South Carolina
864.233.5900

Conifer Collection – 18 Karat Yellow and White Gold and Blackened Steel

Jury Roundtable: The Acquisitive Eye

This issue marks *Metalsmith*'s tenth annual edition of the Exhibition in Print (EiP). Alternating between juried and curated issues, this special edition has served as a vital showcase for the field of contemporary metalwork. For this year's juried EiP, the jurors—Sharon Church, jeweler and professor, The University of the Arts, Philadelphia; Susan Cummins, former owner of Susan Cummins Gallery, Mill Valley, California; and Ursula Ilse Neuman, curator, Museum of Arts and Design, New York—viewed the slides of some 300 applicants to make their final choices. After the selection process, the jurors met to discuss this year's EiP submissions and related issues, including their desire to see metalwork gain broader representation within museums. The discussion was moderated by Mary Douglas, metalsmith and curator of collections at the Southern Highland Crafts Guild. A current member of the Editorial Advisory Committee, Douglas also wrote the seminal essay, "Metalsmithing: State of the Art," for the first EiP a decade ago.

Mary Douglas: I'd like to start by getting your response to the works submitted to this year's "Exhibition in Print." What did you think of the pool you had to choose from?

Susan Cummins: The majority of submissions were jewelry, and we felt that there were areas of the metals field that were left out. All of us commented on the lack of architectural ornament. There was very little holloware, and very few pieces that one could call sculpture. The entries also seemed to be rather defined and conservative.

Ursula Ilse Neuman: As Susan said, there were some forms that were totally missing, not only architectural works but also metal furniture, tabletop implements like cutlery, and holloware. It is amazing to see the degree to which silver holloware has decreased in popularity. We also missed seeing examples of blacksmithing; there are so many interesting things happening in that area. In addition, I noted the complete absence of ecclesiastic pieces. From a jurying perspective, the open competition placed very accomplished works by easily recognizable artists alongside those by students. We had to keep shifting gears and criteria, making it somewhat difficult for works by emerging artists.

Sharon Church: If the EiP is to be a snapshot of what is going on in metals at this particular moment, then we are not really sure that this body of entries reflected that particularly well. We stated at the beginning that our intention was to select the most fresh or innovative work and we did that as best we could. In looking for things that were fresh we were presented with work that might not be developed enough, and work that was so established that we were very familiar with it.

Douglas: You are given a hard job, in that your criteria may be one thing but you can only choose from the given entries to form a cohesive exhibition. Can you elaborate on the criteria that you developed for your choices?

Neuman: What I was looking for was both workmanship and concepts. Having both present cleared the first hurdle. Since most works were designed with functionality in mind, I also looked for works that acknowledged that tradition while adding some new twist or innovation as products of the twenty-first century. In addition, we hoped to include the latest technology and were very glad to see computer-designed jewelry and even some virtual pieces.

Cummins: Sometimes the tradition was there without the innovation and sometimes the innovation was there without the tradition and without the workmanship. We did go both ways, and you'll see things that maybe weren't as worked as possible but at least the concept was interesting and we tried to give that credit.

Church: The work was largely conceptual, or content-driven, which is something different from when I was starting out in the field. And we did not see a lot of pieces with precious materials.

Cummins: I have to say that I was extremely surprised at how few people we juried that I knew. Given the fact that I've been in the field for a long time and know quite a large number of artists, there were probably only 10% of this group that I actually recognized. That's kind of exciting in the sense that people were submitting who had not come across my view.

Neuman: I also wanted to note that the majority of works submitted, and those we selected, were jewelry. It may be that the most interesting things are indeed happening within jewelry today. I think explorations that cross over into fine arts are increasingly visible in jewelry, which is being discovered as a very innovative form that is both full of ideas and extremely collectible. So jewelry is very deserving of the attention it is getting now, especially since it has emerged from the shadow of status jewelry, where the value was in the use of precious materials or the designer's name.

Douglas: Sharon, you had commented earlier about why jewelry might not make it into public collections as easily as other art forms. Do you want to expand on that?

Church: One of the primary reasons for jewelry's being is that it is a personal art form. Someone chooses to wear it because it identifies them or amplifies some inner persona. When one purchases a really unique and singular piece of jewelry, these reasons are even more vital. If somebody truly values a piece, and wears it a lot, it acquires an identity and they want to give it to a relative or loved one because it is a representation or extension of themselves. So, for the most part, jewelry stays within families. It may be a wonderful art form but at the same time it has acquired many trappings of the person who has bought it or who has worn it. When jewelry like that is acquired people are often reluctant to give it up to a museum.

Douglas: Susan, coming from your experience of running a gallery, and Ursula from that of a museum curator, do you find what Sharon has said to be a problem? Does this put the onus on museums to buy jewelry directly from the artists as opposed to getting it through donations from private collectors?

Cummins: Sharon's point is really well taken; a lot of jewelry has been traditionally handed down through generations and still is. But I think many of the artists that are making jewelry now are not making work that necessarily falls into that category; they are making jewelry that would be geared for viewing in a museum setting. It might not be a totally recent phenomenon, museums have collected jewelry for centuries—that of kings and queens or really grand pieces—but the kind of jewelry that ended up in museums in the past is very different from the kind of jewelry that someone would wear every day and hand down to their children.

Church: I think commissioned work is very special. And there are pieces of jewelry that reverberate so strongly with content and meaning that they are not easily parted with. As a jeweler, I hope that such a bond forms between an owner and my work. Preciousness of materials perhaps precludes some jewelry from being collected by museums. Jewelers are the original recyclers. If the use of valuable materials dominates a piece, then people might have it remade at some point in order to reuse the precious stones or metal. This type of jewelry might not have a great chance of making it into a museum collection. Whereas I agree with Susan that there is another sort of jewelry that frees itself from valuation through material use and is valued solely as art. This jewelry stands a better chance of having an extended life, rather than being recycled into a new design.

Neuman: In terms of museum collections, it is important to establish the museum's mission. If they are more of an art-oriented museum, then concerns such as aesthetics and the concept are primary to them, with craftsmanship less of a consideration. If it is a material culture museum or historical museum, then the preferred jewelry is less cutting edge or conceptual. So it depends on the scope and type of collection you want to form. Ideally, a museum collection should have a continuum of everything from historic to conceptual. Even a very contemporary collection without some contextual pieces is less meaningful than one where you have historical pieces or ethnic works

to establish a continuum or relate design to contemporary jewelry.

Cummins: Regarding the importance of this continuum, I think that the work we looked at here could not have existed without the experimental work of the 1980s, especially British jewelry of that period. That work radically questioned the use of materials along with taking a kind of post-modern approach to object making. So the idea of having a collection and representing the continuum would be very important to understand what you are looking at now as opposed to 100 years ago.

Douglas: That ties in to the issue of building an audience for metalwork. I am especially interested in museums, because I work in one and have to make the connection between historical and contemporary art so that the public sees the progression of cultural expression.

Neuman: Audience building is a general challenge and task for museums, but with jewelry it is more difficult because it hasn't received much exposure until recently. The only way you can build audience is through educating and exposing them to new things. I certainly think more museums should present jewelry shows and I am very surprised that, given the strong studio jewelry movement in this country, there is no jewelry museum here. The only such museum I know of is the Pforzheim Museum in Germany, where they have everything from ancient Etruscan and Greek jewelry to contemporary works. A jewelry museum in the U.S. would do a great deal of good for the field. In the meantime, you have to educate the public with everything you can muster—public programs, lectures, demonstrations, interviews, maybe even getting into more mainstream art journals like *Art in America*. When was the last time they published an essay on jewelry? That sort of thing is slowly happening, but too slowly for my taste.

Cummins: It is happening, but the thing that is curious in the craft world is that a lot of the audience building has been done by collector groups. Most of these collector groups have been organized by an individual, and it hasn't been institutionally driven. Within the fine arts there are several collecting groups that are part of museums, but most of the collecting activity in the crafts seems to have started in a grassroots way with these independent groups. Those are the people who have planned trips, done studio visits, sponsored lectures at SOFA, and made a group of people enthusiastic for a particular media. Several years ago I started one for jewelry that is still going strong. And two of the people who were involved in that group early on have become members of museum acquisitions committees and are helping the process of increasing the collections and exposure of jewelry through their very active support. For me, as a dealer, audience building involved taking your most interested clients around and educating them and then they would just take off. Besides, some of the most fantastic artists that I've encountered in any media happen to make jewelry, so it is not that hard to find some great people to introduce your clients to who can open their minds to a whole new way of thinking.

Church: Susan, your gallery was very well respected throughout the entire field for showing some of the best art jewelry made in the 1990s. You were clearly able to cultivate a wonderful audience. How did you go about that?

Cummins: I have to give a huge amount of credit to the SOFA exhibitions because right when they started I opened my gallery and had a booth at every single show they did, except for the first one. So the audience that I developed was national, although my best supporters were still from the Bay area. I also think it was an interesting combination of showing paintings and sculpture and jewelry all together. There was maybe a greater ability for people to see what the jewelry was about. Rather than coming in with an expectation it was going to be a jewelry store because there was some jewelry in it, they came in thinking they were entering an art gallery. It means that people have different eyes when they come in. It was dumb luck that I decided to show both things at once, but it really worked in a very positive way.

Church: That is interesting, since as an artist growing up in this field in the 1960s, we felt barred from the fine arts field. There was a real need to become an art form with our own history and our own agenda and to show that we had something no one else had. And in some ways that isolationist attitude may have done us some harm. I still think we are struggling to become an art form and I am not sure that we have developed a singular audience for our work.

Douglas: Now, for those readers who might not really understand the process of collecting,

perhaps we can describe it in more concrete terms—how work goes from the studio into a private and then a public collection. I am continually perplexed by the lack of metals collections in museums, and being a metalsmith myself I am very much interested in changing that.

Cummins: There are a couple of things going on here. The idea of collecting jewelry as a collector would collect ceramics or glass is delayed, and it is only in the last few years that people have begun to think of themselves as jewelry collectors. There still aren't too many of those people, but there are definitely more and more who are happy to identify themselves as such. Large collections get into museums by somebody collecting in a field and giving the whole group to a museum, so it is still a little bit early since there are so few collections that are very well developed.

Neuman: Also, private collectors do not put jewelry on a shelf. You can show off your collection more easily if it is glass or ceramics; it is much more visible in one's home. Plus I think the revolution that Harvey Littleton and Peter Voulkos started in glass and clay made people aware earlier on of these other art forms—and they were written up in *Craft Horizons*, and consequently the groups organized themselves more readily than in jewelry. Jewelry was a personal thing and even if people had pieces by Sam Kramer or Art Smith they weren't as much of a draw. I also think that designed silver—by Alessi, or Memphis, or Michael Graves—has become much more visible and collectible than the crafts holloware today. Designer works have become the show-off pieces in the metals field.

Cummins: It is a dilemma of the jewelry collector to determine how to show jewelry within the context of the other things in their living room. It is now something that collectors have begun to struggle with and have conversations about. There is another point I want to make related to Voulkos and Littleton; many of the artists who worked within those other mediums besides jewelry entered the larger pool of art galleries long ago, and there aren't any jewelers that I know of who have shown in such galleries. That is something that still hasn't happened fully, and when it does a jeweler's work can be judged on imagery and concept, rather than just materials or format.

Douglas: Perhaps we could speak further to the state of contemporary metals in public collections and even cite some success stories.

Neuman: The jewelry collection at the Museum of Arts and Design is certainly a success story; we have one of the largest jewelry collections in the country. Of course there are gaps, but we are constantly getting new things in, not only through donations, but also through purchase. Holloware is a little bit less popular at the moment. Although we acquired some great metalwork recently, we are really geared to having a jewelry collection that is recognized all over the world. We will have an entire floor devoted to jewelry in our new museum building, and the collection will be on permanent view, and we'll also present various thematic traveling jewelry exhibitions. So we are certainly leading by example in terms of jewelry, especially in view of the lack of a jewelry museum in this country. We want to fill this gap and I think we are on the right track to do that. I should add that, in terms of collecting contemporary art of any kind, it is somewhat difficult because it is not a proven thing. Some contemporary art museums don't collect at all, they just show. We are already pretty brave. Most museums try to collect things that have at least a 15-20 year lifespan, they are not sticking their necks out buying current pieces, whereas we do take our chances.

Cummins: I have been busy researching jewelry in public collections and putting together a list of museums that either have jewelry collections or are potentially interested in showing jewelry exhibitions. So far I've come up with about 60 and counting. I am also trying to gather lists of what is in all of these collections and that is very impressive. I was disappointed to find that hardly anyone has their collections online. But on a positive note, I was just at the new Racine Art Museum and they had a major part of their jewelry collection on view right there when you walk through the door. This was a happy surprise to discover that they are willing to put a lot out and announce up front that they are committed to showing jewelry. We have a tendency to think that museums are not doing much with jewelry and I'm happy to report that this is not true at all. ⧗

Juried Exhibition in Print 2004

METALSMITH

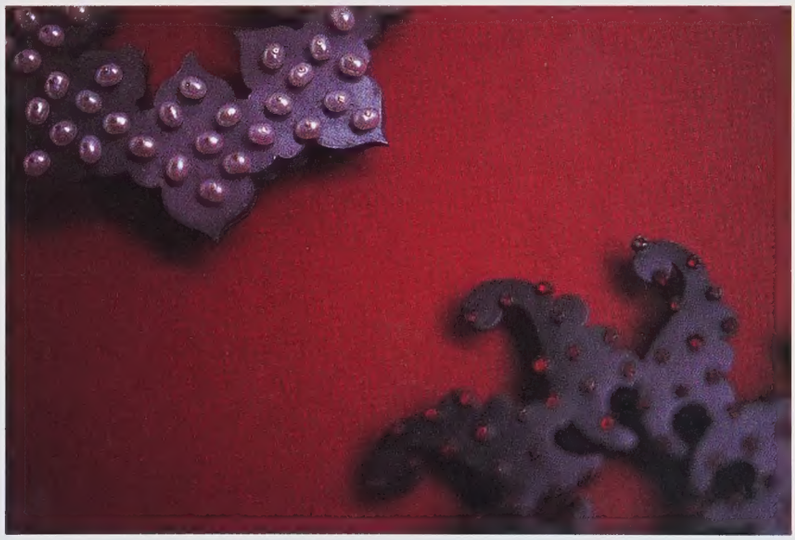
MARIANNE ANDERSON SCOTLAND, UNITED KINGDOM

Studying the context of traditional ornamentation within the decorative arts highlights its beauty, meaning, and importance.

The arrangement of repeated parts into patterns creates symmetries and contrasts that are alluring and elegant, and fulfill the basic human desire to embellish.

In my jewelry, pierced silhouettes of oxidized silver are systematically arranged and intersected by grids of gemstones, pearls, and 18k gold, or scattered randomly to deconstruct controlled patterns, creating bold fragmented images on an intricate scale.

Layering motifs, patterns, and the theories embedded in ornament's history decodes certain rules of decoration, presenting contemporary ornament of a detailed and wearable nature.



above
Pierced Silhouette Brooch, from "Order & Ornament Series," 2003
oxidized silver, glass
2 3/4 x 2 3/4 x 3/8"
Photo: Marianne Anderson

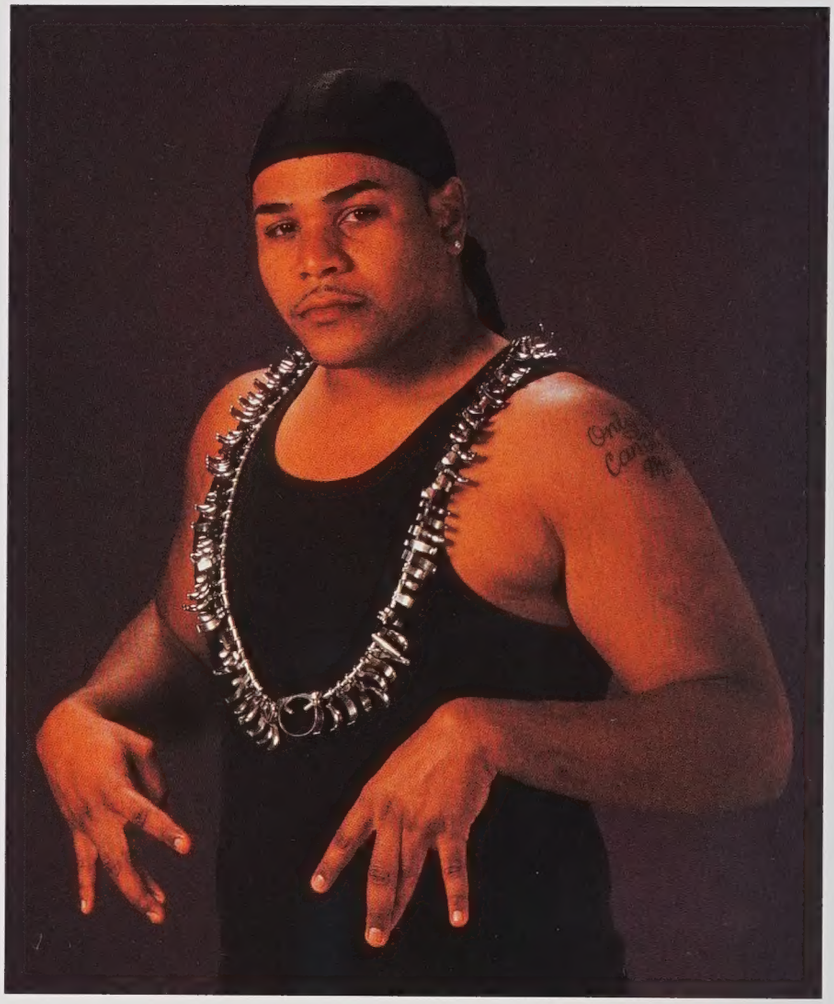
right
Pierced Silhouette Brooches (detail), from "Order & Ornament Series," 2003
oxidized silver, 18k gold, glass, freshwater pearls
Photo: Marianne Anderson

BORIS BALLY PROVIDENCE, RHODE ISLAND

Aboriginal cultures have adorned themselves with jewelry made of various animal parts. These served as talismanic charms and, in the form of the archetypal "bear-claw necklace," gave a hunter/warrior the spirit and strength of the animal whose disabled "weapon" he was wearing. Such a necklace was perceived as a symbol of bravery, strength, and respect. This necklace is assembled of 100 handgun triggers, cut and torn from the dismembered weapons reclaimed from the Pittsburgh city gun buy-back program "Goods for Guns" from 1999-2001. An urban "mojo," it protects the wearer from the gun violence so prevalent in today's culture.

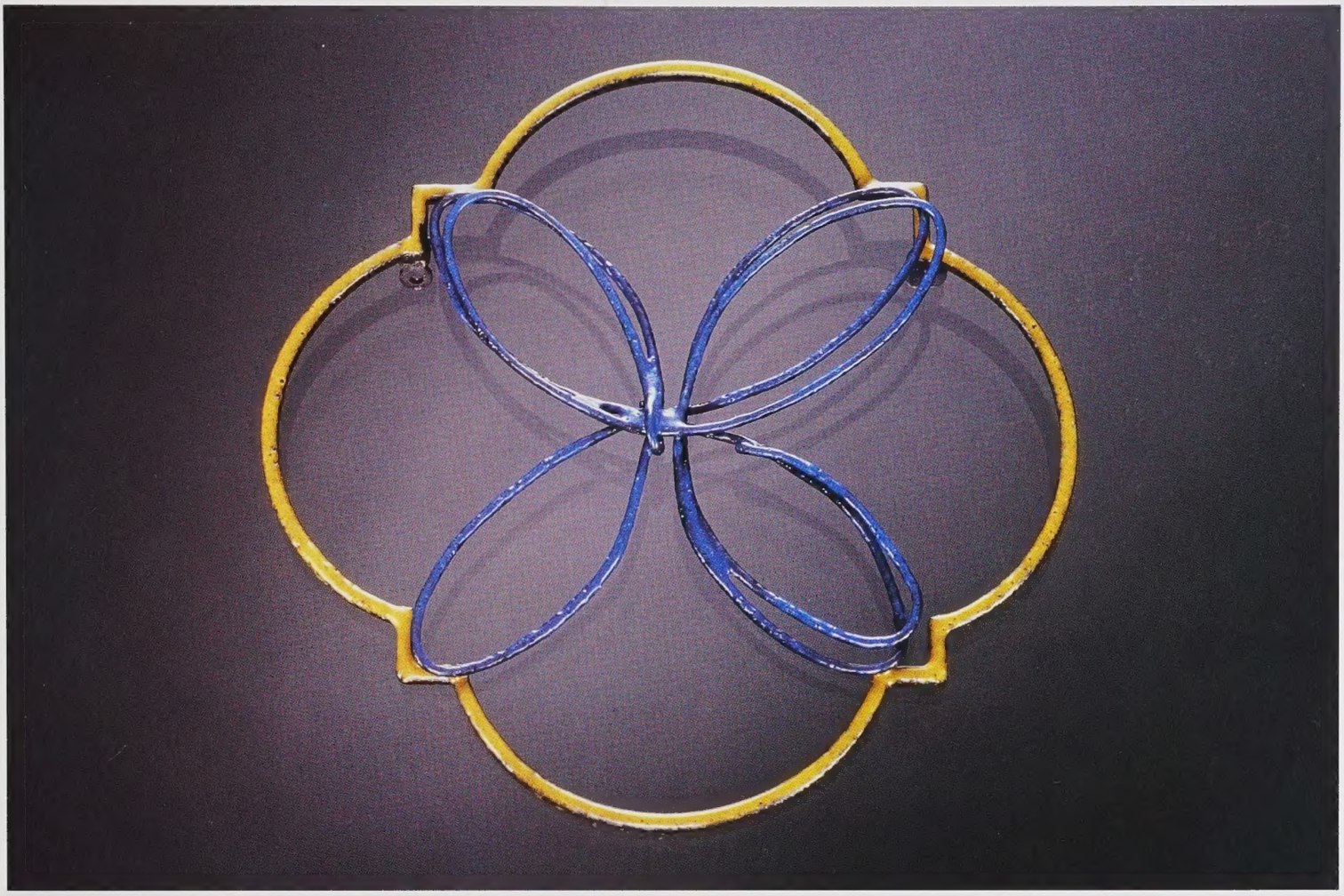
The "Insignias For a New World Order" ask us to weigh the rewards and medals bestowed upon military commanders as they bring an army to victory.

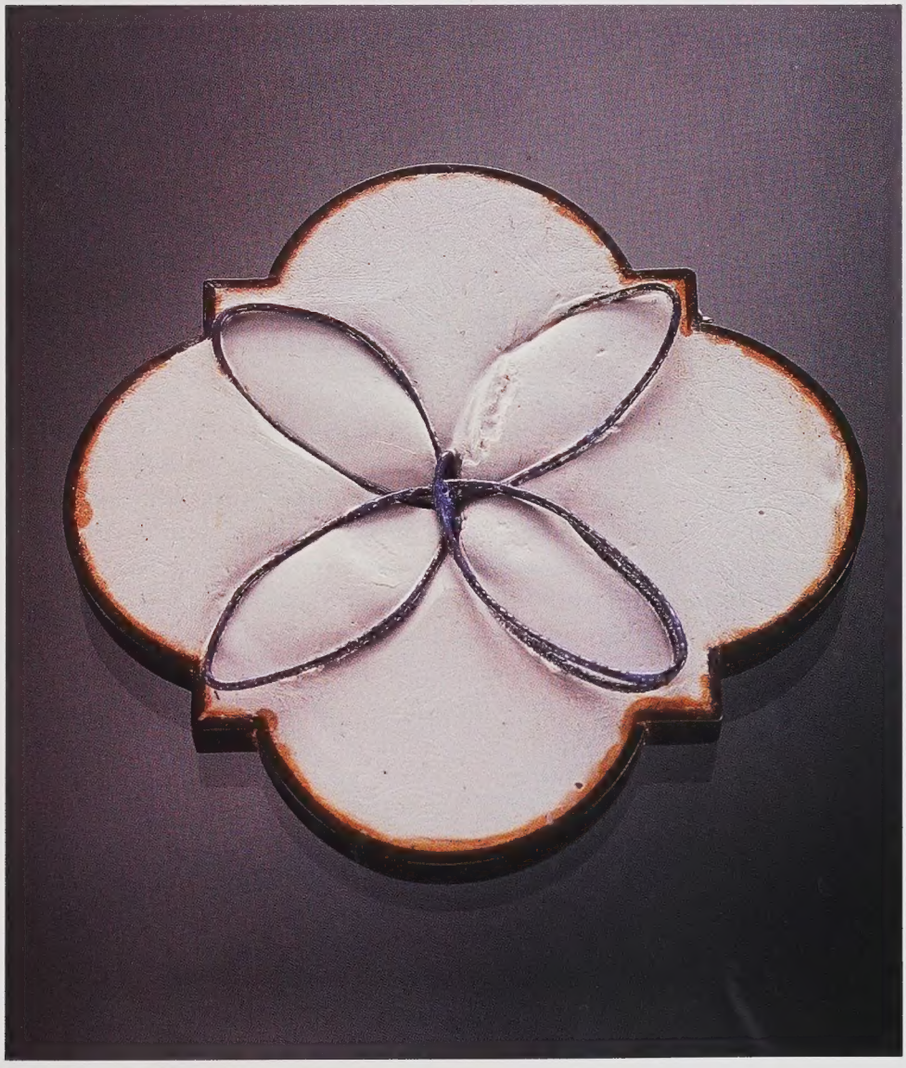
This series protests our country's frightening path of destruction.



right
Brave, 2003
100 steel handgun triggers, silver
22 x 6 x 1"
Photo: Aaron Usher III

below
Brave, 2003 (detail)
Photo: Aaron Usher III





JAN BAUM RUXTON, MARYLAND

"rarely do we ask ourselves what it [decoration] is all about and why humankind has felt this universal urge to expend vast amounts of energy on covering things with dots and scrolls, chequerboard or floral patterns."
— E.H. Gombrich, 1979

All of my work is humanist in nature. In the last few years my work has focused on the use as well as the language of ornamentation and decoration. I am specifically interested in the inherent expressive potential of decorative forms. Even that which lacks decoration derives its appeal from its relationship to decoration. What is added when an object is "decorated"? What is *in* the ornament or how does decoration do what it does?

above
Fountain Flower #2, 2003
steel, vitreous enamel
2 1/2 x 2 1/2 x 5/16"
Photo: Norman Watkins

left
Brooch #2, from "Embedded Fountain Flower Series," 2003
steel, vitreous enamel, plaster
2 5/8 x 2 5/8 x 3/16"
Photo: Norman Watkins

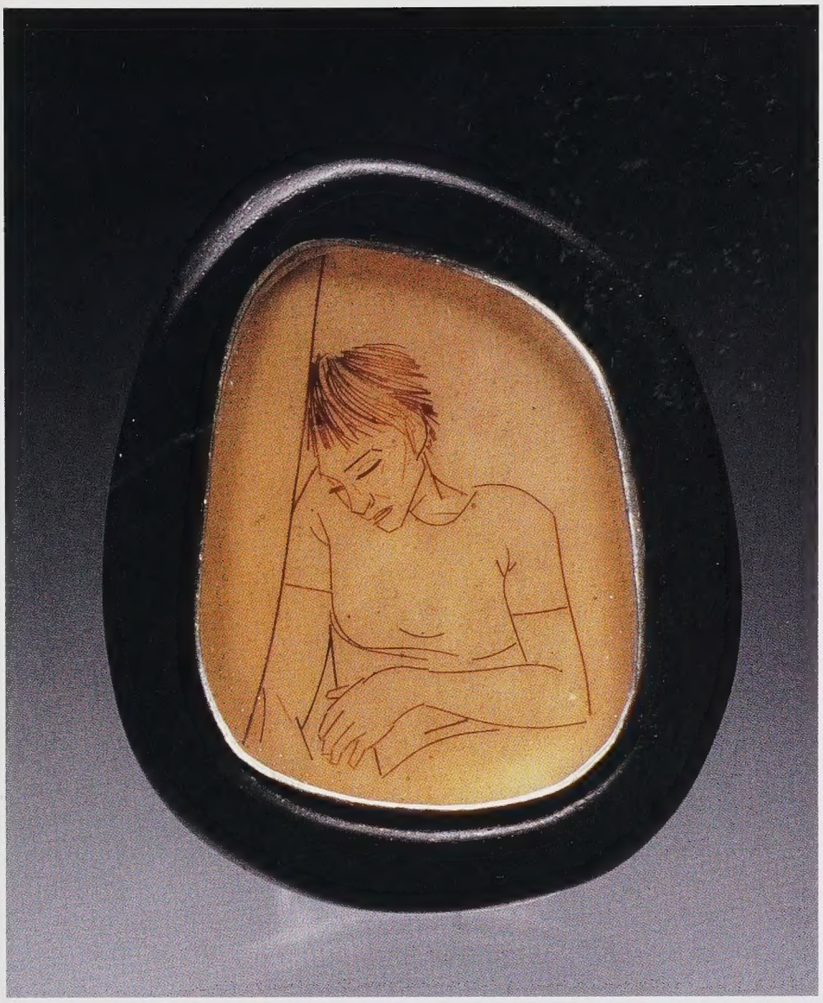
ANYA KRISTIN BEELER LONG BEACH, CALIFORNIA

Adornment is often the outward expression of that thin space between the realities that we live and the realities that we invent. This most recent work represents an exploration into themes of communication. Specifically, I want to re-create that intangible, brief kind of dialogue that can only be understood through participation, either direct or voyeuristic. Sometimes the conversation is between the body and an ornament. Sometimes between lovers who have never met. Sometimes the conversation is between one page and the next or perhaps the way two spoons nest together. Sometimes it is a prayer or a gesture. But the conversation is always closed, mostly unseen, always unspoken. It is the dynamic that ceases to exist when exposed or spoken about.

Hortus Conclusus (necklace), 2002
fine silver over steel
1/2 x 3 x 18"
Photo: Balf Walker

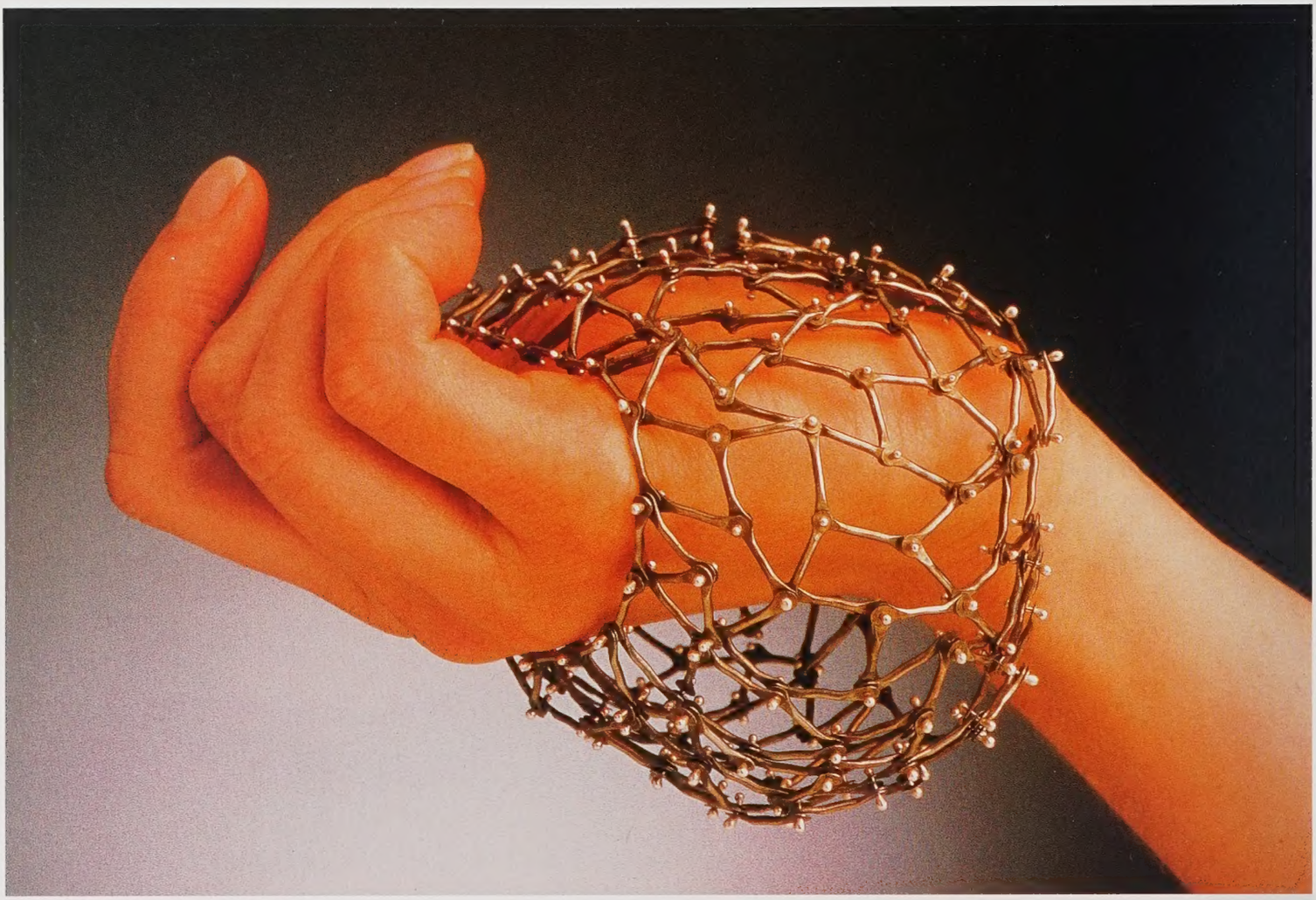
MELANIE BILENKER PHILADELPHIA, PENNSYLVANIA

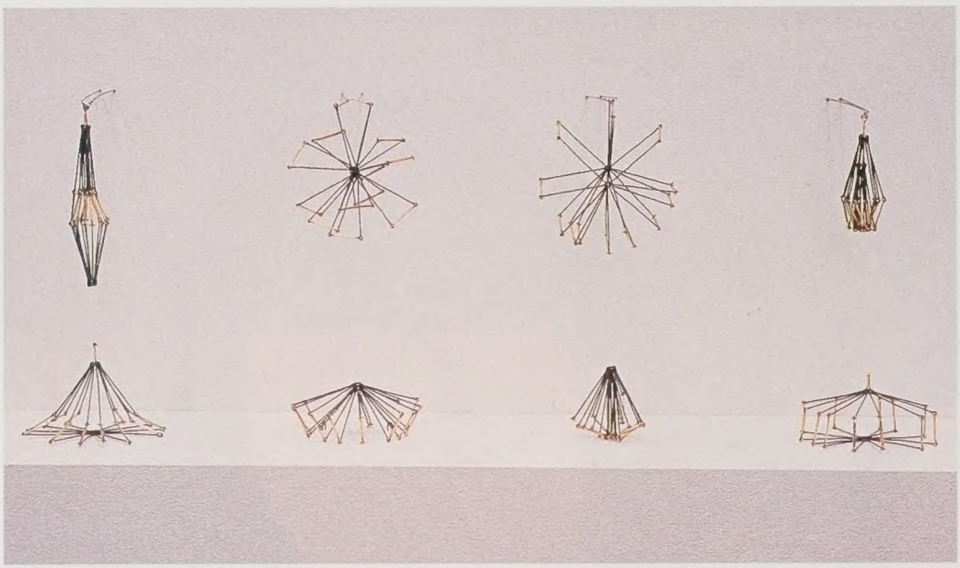
I call attention to and thereby commemorate the small and quiet. I use fragmented body imagery, and traces of the body to give the impression of a moment or event. Line drawings composed of hair become remnants of what has been. I use the trace as documentation, or as a keepsake to be worn on or held close to the body.



right
Likeness, 2003
sterling silver, ebony, ivory piano key laminate, epoxy resin, hair, watch crystal, stainless wire
1 3/8 x 1 1/8 x 3/8"
Photo: Ken Yanoviak

below
These Hands, 2002
sterling silver, ebony, ivory piano key laminate, epoxy resin, hair, watch crystals
1 1/8 x 7/8 x 1/4"; 1 x 3/4 x 1/4"
Photo: Ken Yanoviak





KRISTINE BOLHUIS FERNDALE, MICHIGAN

hinting at order
pulled into disorder
or perhaps simply reordered
according to the laws of physics
responding to their surroundings

exploring
multiple iterations
of an element
demonstrating
possibilities thru permutation

a search for the elemental
a complexity from simplicity

paring things down
opens them up
to the

infinite

above
Mesh System Bracelet–Pentagonal, 2002
nickel, sterling silver
3 x 3 1/2 x 3 1/2" (extended)
Photo: John Guillemin

left
An Earring Succumbs, 2003
steel, 18k gold, wood
10 x 30 x 7"
Photo: John Guillemin

JANA BREVICK SEATTLE, WASHINGTON

My pieces are evidence of an ongoing experiment of combining concepts with materials. Processes like sand casting iron and forging/melting/banging around/melting then forging fine gold give varied results that, as they coalesce, create a mysterious tension that fuels my interest. Objects taken out of context and used as ornament have the same effect on my desire to design a wearable piece that makes me laugh. Often these bits require interaction, further enhancing the experience, such as the squeezable squeaker stolen from the dog's toy and transformed into a blatting broach. My reverence to object-making plays a tug-of-war with my irreverence toward craft and convention, resulting in a body of work that is defined not by materials or techniques, but by concepts.

right
Blat, 2002
plastic squeaker, rubber, steel wire
3 x 2 1/2 x 3/8"
Photo: Doug Yaple

below
Transmitter Series, 2002
cast iron, sterling silver
1 1/2 x 1 x 1"
Photo: Doug Yaple

KATHLEEN BROWNE RAVENNA, OHIO

The images used in this series of jewelry pieces are appropriated from a pulp magazine printed during the 1950s titled *Secrets*. The magazine photos were overly dramatic and stagy, both tragic and unintentionally comic, but somehow they captured the zeitgeist regarding female transgression. These reconfigured images freeze a moment in the daily drama of our lives and, set as jewels, they serve as paeans to the mundane.

By converting these images to enamel decals, I exploit the historical conventions of portrait miniatures, in particular, eighteenth-century decal transfer miniatures that, coupled with metal stamping processes, made jewelry affordable to a wider audience. Then as now the enameled image serves to provide a democratized view of time and place.

above
Mood Swing, 2002
fine silver, sterling silver, 24k and 18k gold, vitreous enamel
20 x 3 x 1/2"
Photo: Kathleen Browne

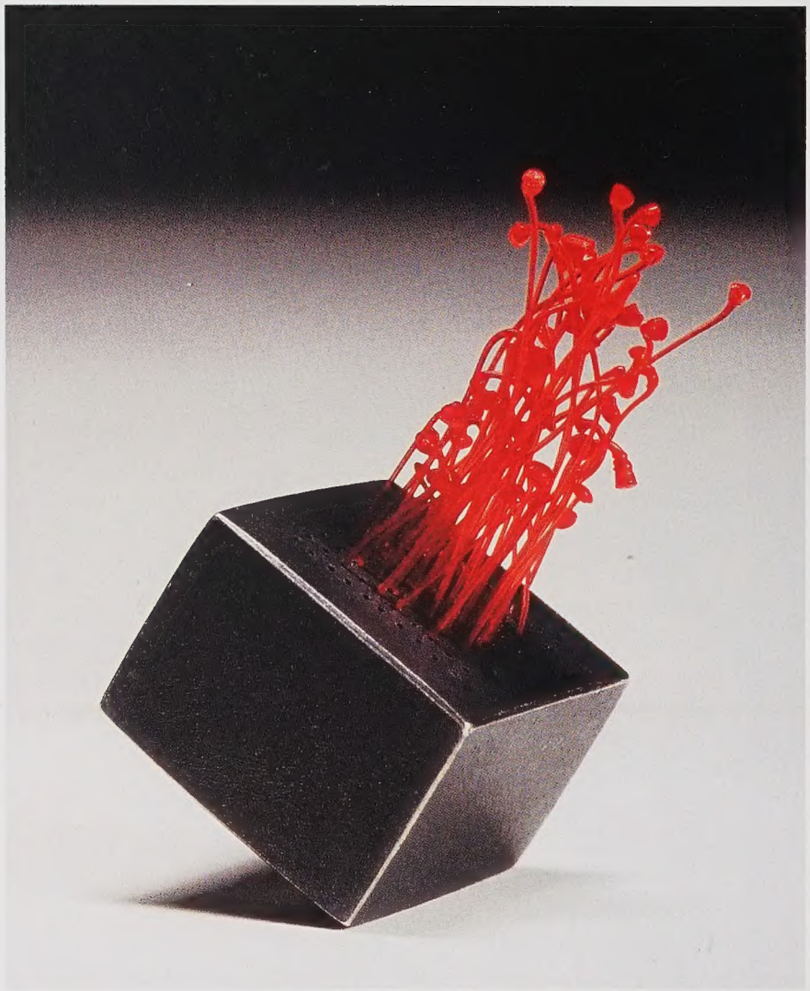
right
Mood Swing (reverse), 2002
Photo: Kathleen Browne

DOUGLAS BUCCI PHILADELPHIA, PENNSYLVANIA

Traditional hand-made jewelry has always been based in the physical world of the bench top. While this method has always allowed for creative freedom, the designs cannot be completely visualized until they are almost entirely constructed. A virtual environment such as the computer also allows an idea to be conceived, designed, and created—but on a screen—before the object is made tangible. The artist therefore gains an enormous amount of freedom and time. I am no longer bound by the limits of tools or my own dexterity. I am free to focus on my own ideas.

left
Occupation Medal, 2003
Viper SLA resin, sterling silver, 18k vermeil, white topaz, silk ribbon
2 1/2 x 2 3/4 x 3/4"
Photo: Peter Groesbeck

below
Wedding Crown, 2002
gold electroplated Viper SLA resin (tangible)
6 x 6 x 1 1/2"
Photo: Peter Groesbeck



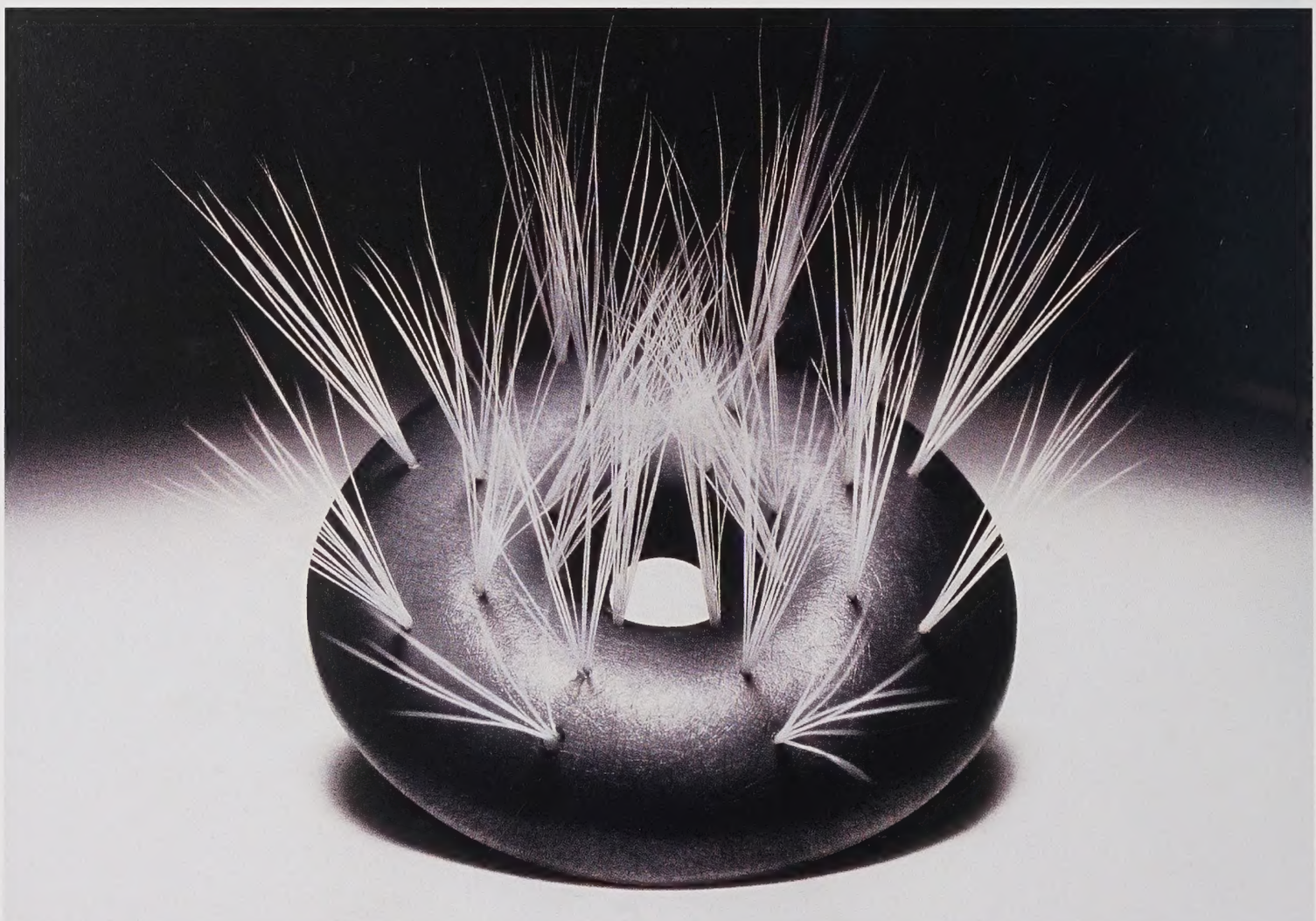
BRIDGET CATCHPOLE VANCOUVER B.C., CANADA

Drawing on sculptural form, the series "Touch" references body hair in an exploration of identity through sensory experience. This work is reflective, and at the same time, critical of the aesthetic in dominating cultures. In order to be desirable, women and men must display hair only in sights specific to society's exceedingly unrealistic notions of feminine and masculine beauty. These pieces play on the discrepancy between contemporary ideals of what is acceptable and/or desirable and what is not.

Confronting issues of conformity within the larger culture, one is forced into feeling as though one must choose between collusion and subversion.

left
Short and Curly (tie tack), 2002
sterling silver, synthetic bristles
1 1/4 x 3/4 x 3/4"
Photo: Anthony McLean

below
Hairy Donut (brooch), 2002
sterling silver, synthetic bristles
1 3/8 x 3 x 1 3/8"
Photo: Anthony McLean



TZU-JU CHEN WARWICK, RHODE ISLAND

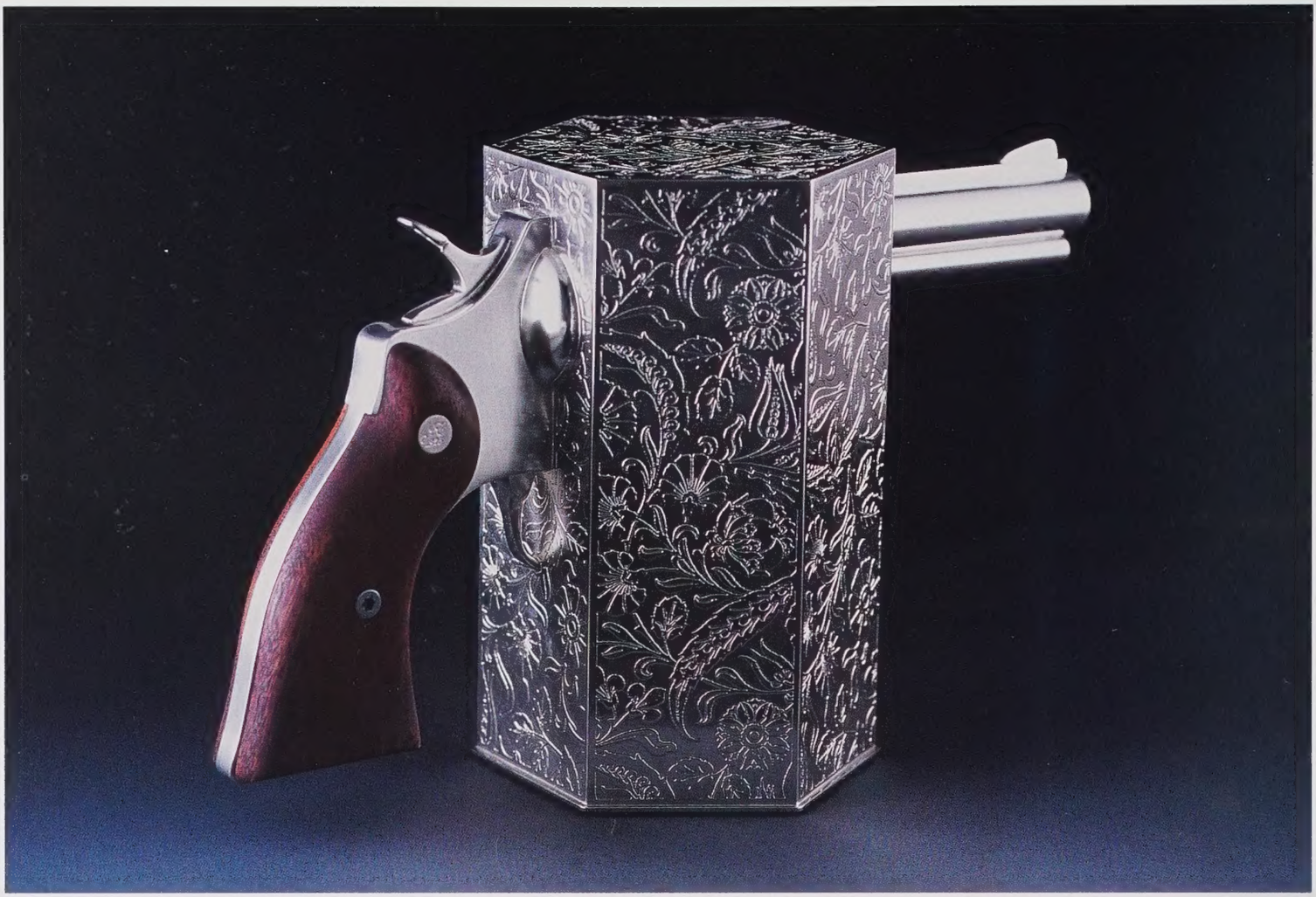
The idea of capturing a moment, when light interacts with its surrounding elements and colors come to life, is what I strive to create in my work with the "plique-à-jour" technique.

The enamel on my pieces is suspended between metal, much like stained-glass windows in Gothic cathedrals. The intensity of color is heightened as light pierces it.

When I am moved by my surroundings or by people I see their particular beauty. I make jewelry that reinterprets those moments, to make the beauty universal. In those moments I feel I am removed from the earthly boundaries and being transformed. Being present when events take place, as well as reminiscing about these marked events, expresses my longing to treasure and validate times that have passed.

above
Scarlet Milonga, 2002
silver, plique-à-jour enamel, garnets, rubies, pink tourmalines
18 x 1 1/2 x 1/2"
Photo: Marty Doyle

right
Untitled (necklace), 2003
silver, plique-à-jour enamel, 18k gold clasp, plastic tubes, silk
15 3/4 x 3 x 1/2"
Photo: Marty Doyle



JEFFREY CLANCY SAN DIEGO, CALIFORNIA

My current work is a cultivation of my interest in the contemporary craft object and the connotations that are specific to craft. These objects are firmly secured in their historical lineage to past makers, formats, materials, and workmanship, while concurrently aligned with iconography to challenge the issues surrounding craft in the information age, such as utility, consumerism, collectibility, commitment, class, and hand skills.

The iconography is specific to the object in terms of its practical use, and connotes an ironic accessibility for the public. Additionally, it emphasizes the social application of the object in its intended context. While the intent and perception of the object may vein cynical and jaded in tone, it simultaneously professes optimism and validation regarding the necessity of the craft object.

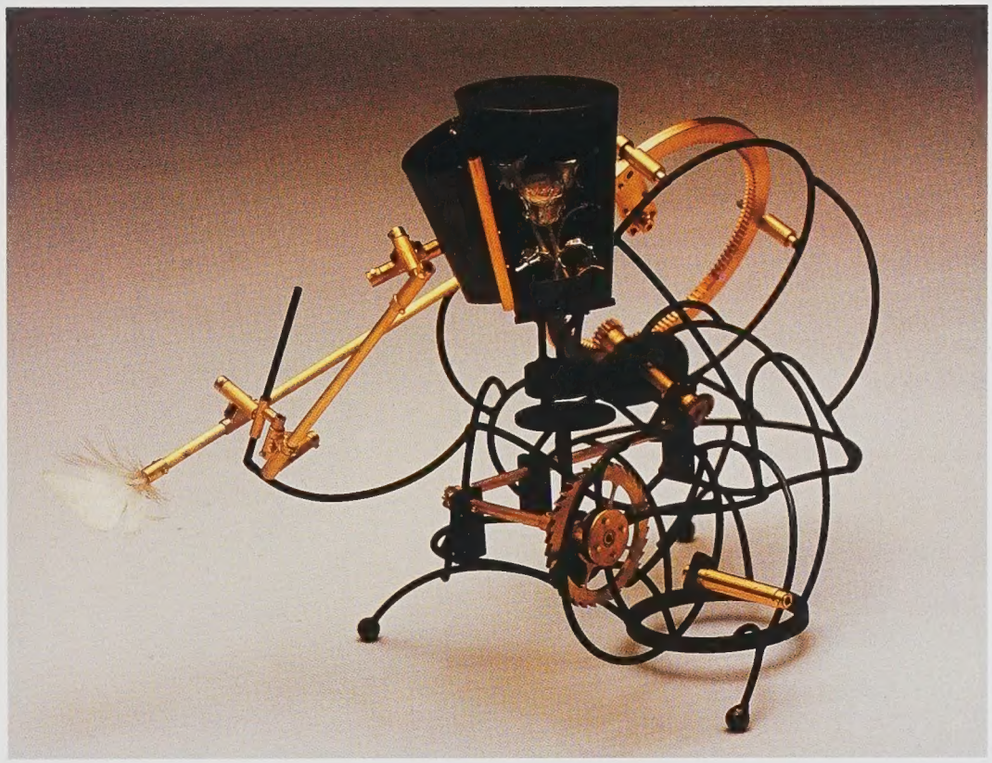
above
Tea for One (teapot), 2002
silver, mahogany
6 x 10 x 4"
Photo: Jeffrey Clancy

left
Mouse Pad Circa 1850, 2003
copper, brass, patina
3/4 x 12 x 12"
Photo: Jeffrey Clancy

SHINGO FURUKAWA

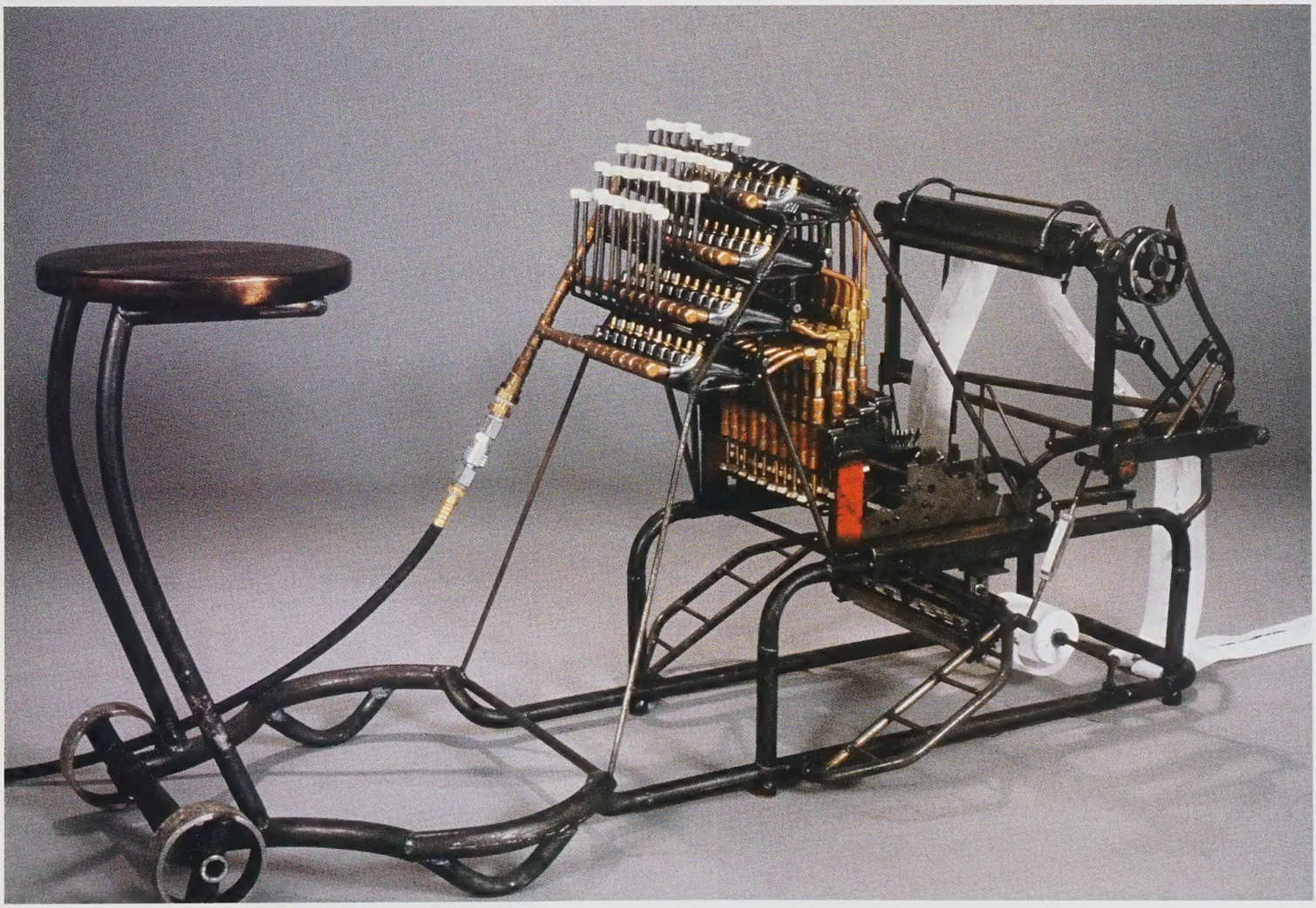
NEW BEDFORD, MASSACHUSETTS

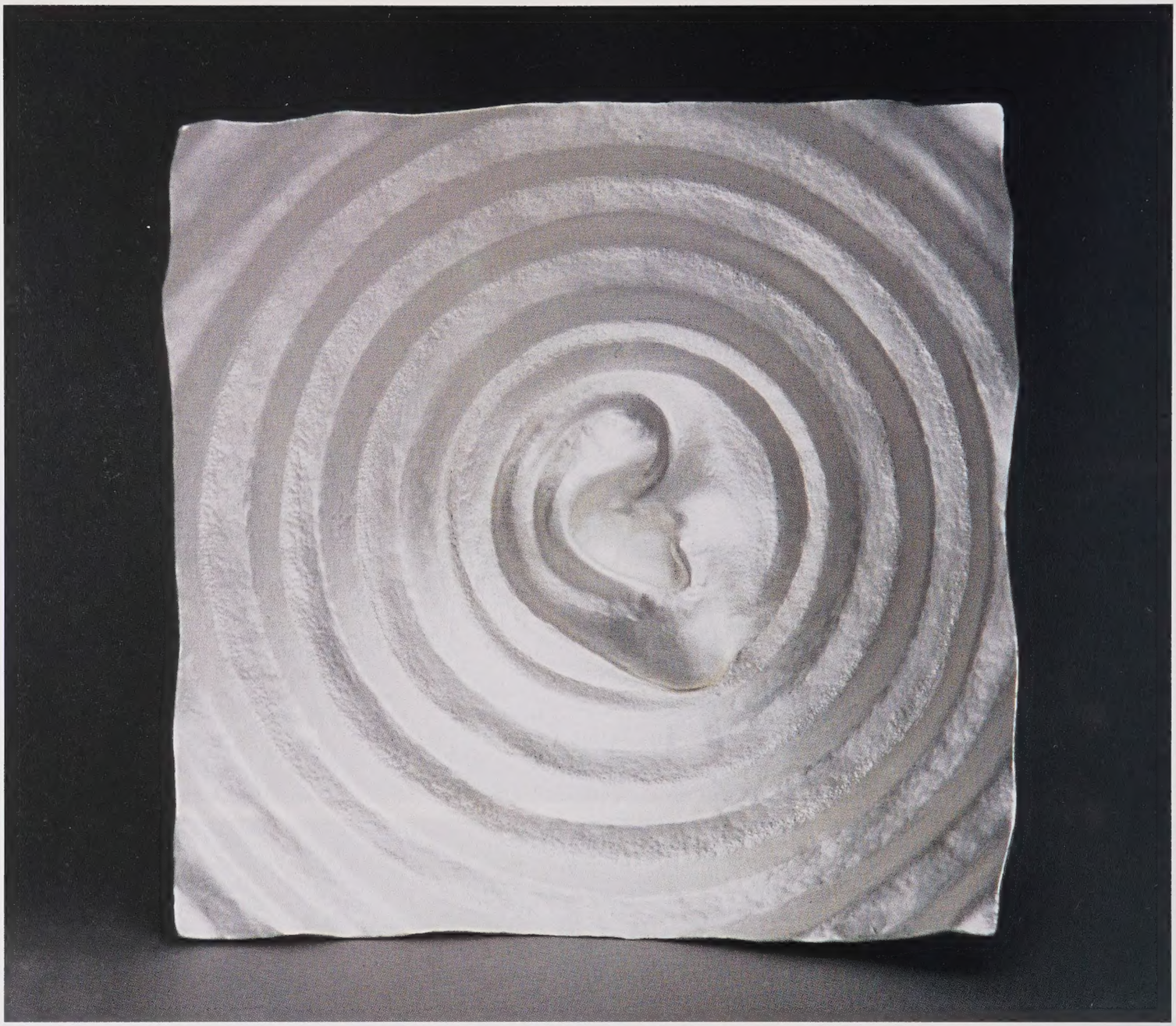
These are pleasure machines. I hope to capture people's attention for a very short time and entertain them through the humorous nonsense of somewhat illogical, absurd, and silly actions and functions. Silliness can sometimes use a good justification, however, and in my case, it's because I'm scared, I'm pissed off, and I'm such a coward. This is why I have no intention to make machines that are the echoes of yesterday or the ideal of projected tomorrow. I mean them to become machines of today that belong right here, right now, where I am. They are my reaction. They are my commentary against the methods of "our madness" that I'm so frightened by.



right
Typo-Matic Sweetheart (machine), 2002
steel, copper, brass, found materials
28 x 48 x 20"
Photo: Shingo Furukawa

below
Untitled (3 Roses) (machine), 2003
steel, brass, copper, sterling silver, found materials
12 x 16 x 10"
Photo: Kevin J. Fachetti





CATHERINE GILBERTSON MADISON, WISCONSIN

My musical study and performance has paralleled my concentration in visual art throughout my life. This interest has prompted an investigation into the dialogue that exists between the sound that is perceived in one's imagination and the sound that one hears in reality. As our sense of hearing allows us to interact with external sound, I am pursuing a three-dimensional exploration of the ear through chasing and repoussè in precious metal.

above
Intone, 2003
fine silver
6 x 6 x 1 3/4"
Photo: Jim Wildeman

left
Earpiece #1, 2003
fine silver
1 x 3 3/8 x 3 3/8"
Photo: Jim Wildeman

ANGELA GLEASON SANTA CRUZ, CALIFORNIA

I choose formats and materials to enhance my primary concern—*the idea*. Recently my work is tied to my experience as a lesbian growing up in a large Irish Catholic family.

The formats here are rosaries and halos. I approach prayer and sainthood with an outsider's perspective. Re-presenting prayer as an action. Making nominations and halos for MY saints.

The materials range from the sacred to the mundane. Gold, blood, dirt, soap, stained corks, and hosts.

My work places non-conformity in conspicuous opposition to the limited roles and choices presented to me in the culture I grew up in. I use humor as a starting point for a dialogue about social institutions and evolving perceptions of what is considered normal.

right
Clean Girl (Rosary for the Virgin Mary), 2003
plastic, silver, aluminum, detergent
60 x 3 x 1/2"
Photo: Ron Jones

below
Dirty Girl (Rosary for Mary Magdalene), 2003
plastic, aluminum, copper, dirt from Devil's Garden, Ghost Ranch, Chimayo, OK
60 x 3 x 1/2"
Photo: Ron Jones

ROBLY A. GLOVER LUBBOCK, TEXAS

Some individuals pursue the acquisition of jewelry as a dog pursues a toy and other individuals use jewelry as bait. This latest body of work literally addresses this avarice. Thoughtful dark metaphorical irony and humor are the products of this exploration. Humans have drawn from their natural surroundings to create jewelry from the earliest times. Teaching jewelry at Texas Tech University has given me the freedom to challenge the hierarchical assumptions of materials and to assign jewelry new contextual meaning. I have chosen to use mass-produced visually appealing objects readily available that present the ability to have a new meaning when placed in a new context. This contextual change transcends their original purpose and elevates them into the realm of thoughtful and beautiful objects.

above
Lure/Allure, 2002
sterling silver, cast silicone
24 x 24 x 1/2"
Photo: Robly A. Glover

right
K9-2/Red, 2003
sterling silver, plastic
3 1/2 x 2 x 2"
Photo: Robly A. Glover

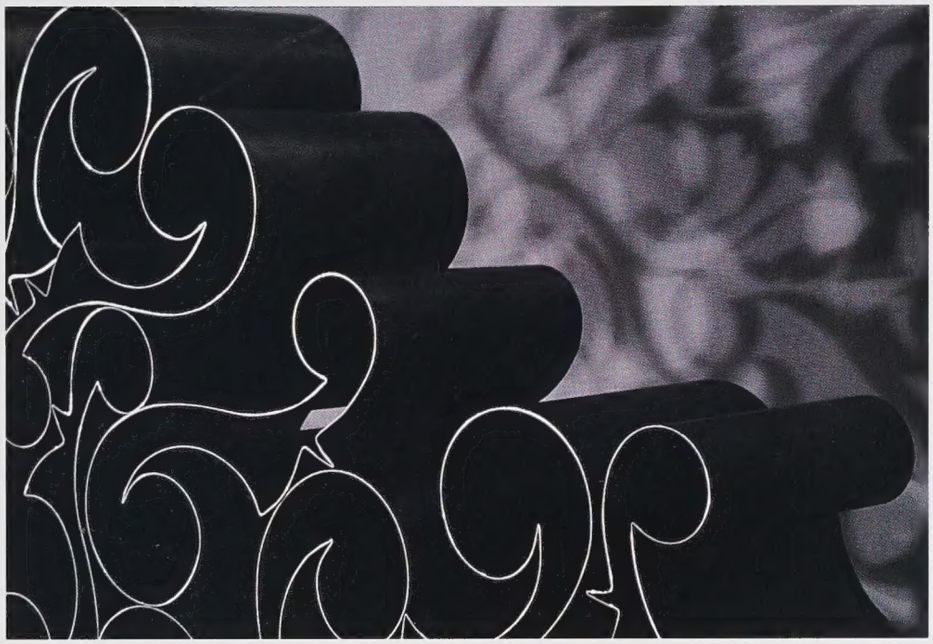
COURTNEY GREEN OAKLAND, CALIFORNIA

Orientation equals ornamentation.

Sheet metal is predominantly used to clad or contain. My retort is to use industrial mannerism and equipment to distill antiquated patterns. The distribution of elements creates a continuous line, with an individual pattern, and multiple layers defined through historical observations.

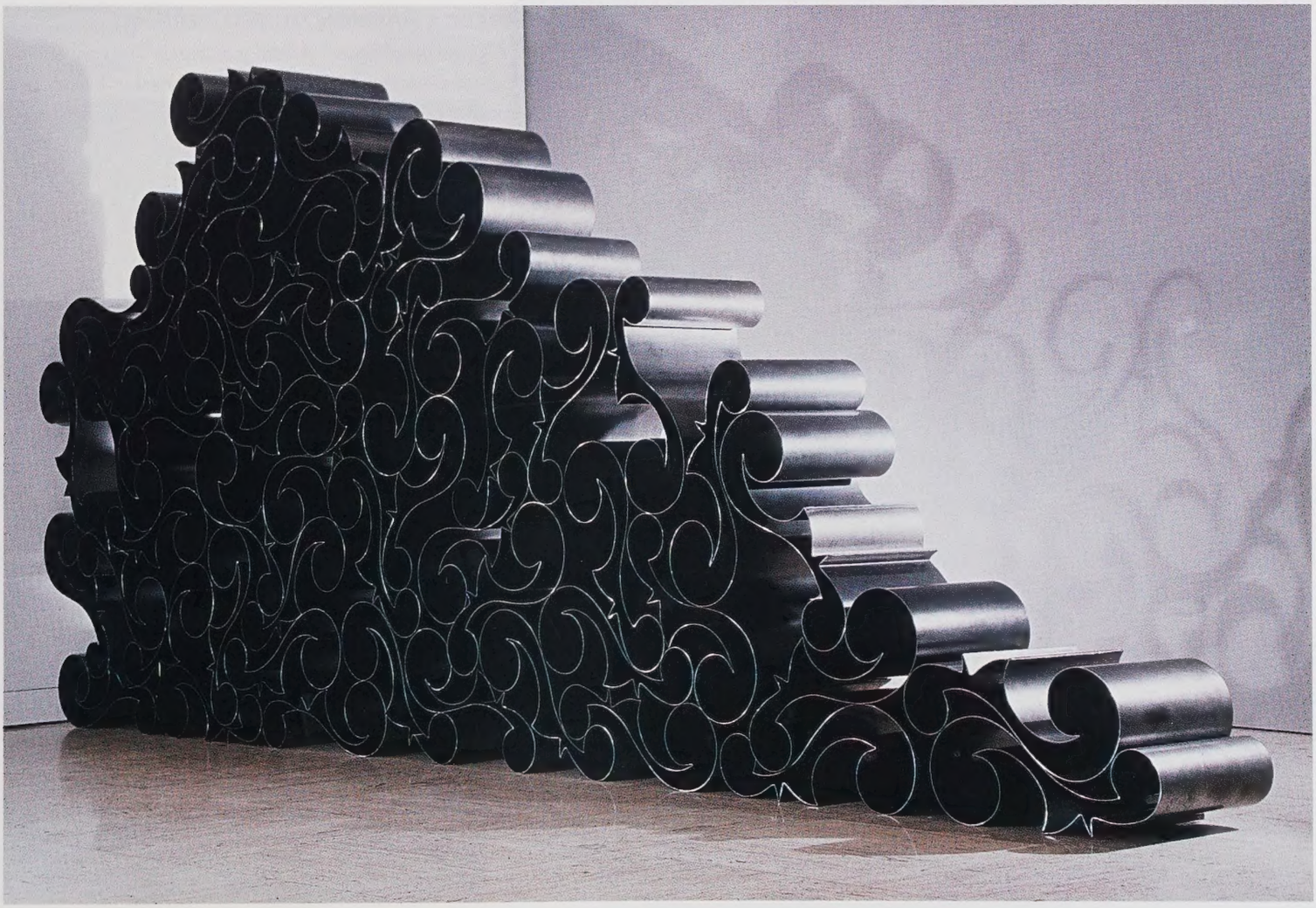
The form begins as a simple line that is extruded in the computer, with the output of a three-dimensional drawing. The computer accelerates visualization of the complex units, providing unlimited ability to amend and edit structure.

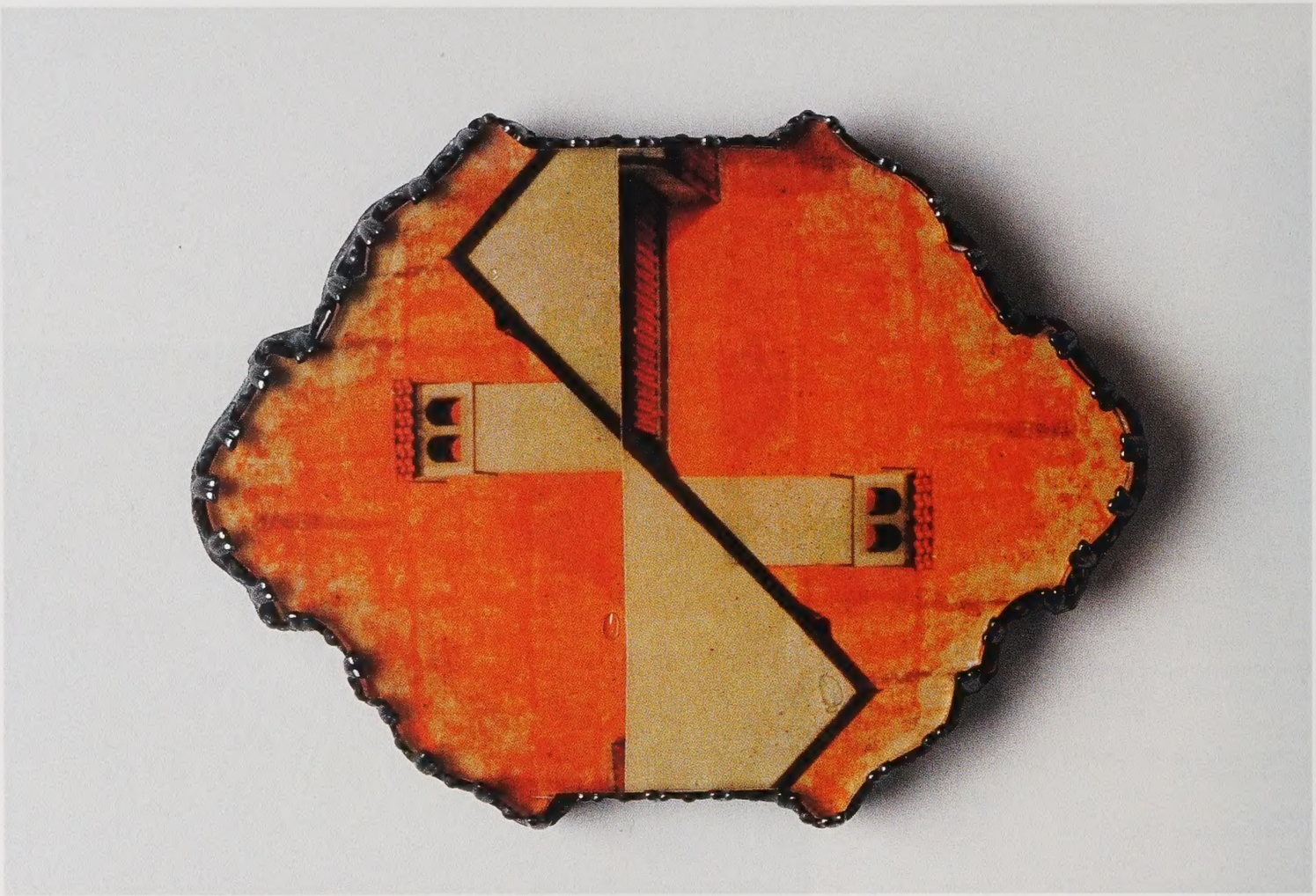
"The computer is a tool for the mind, an instrument for the magnification of thought, potentially an intelligence amplifier" —W.R. Ashby



right
Untitled (sculpture), 2002 (detail)
Photo: John Guillemin

below
Untitled (sculpture), 2002
steel
60 x 12 x 156"
Photo: John Guillemin





REBECCA HANNON MUNICH, GERMANY

A gingerbread house. A Baroque church. The cool outline of an ultra-modern edifice. I have an interest in history and historical forms, and there is much to investigate in my current environs—Germany. Photos of the structures that surround me were taken, cut apart, and reconstructed. Much like history itself.

above
Rooftops Brooch, 2002
silver, gold, Plexiglas, photo
2 x 2 1/2 x 3/8"
Photo: Rebecca Hannon

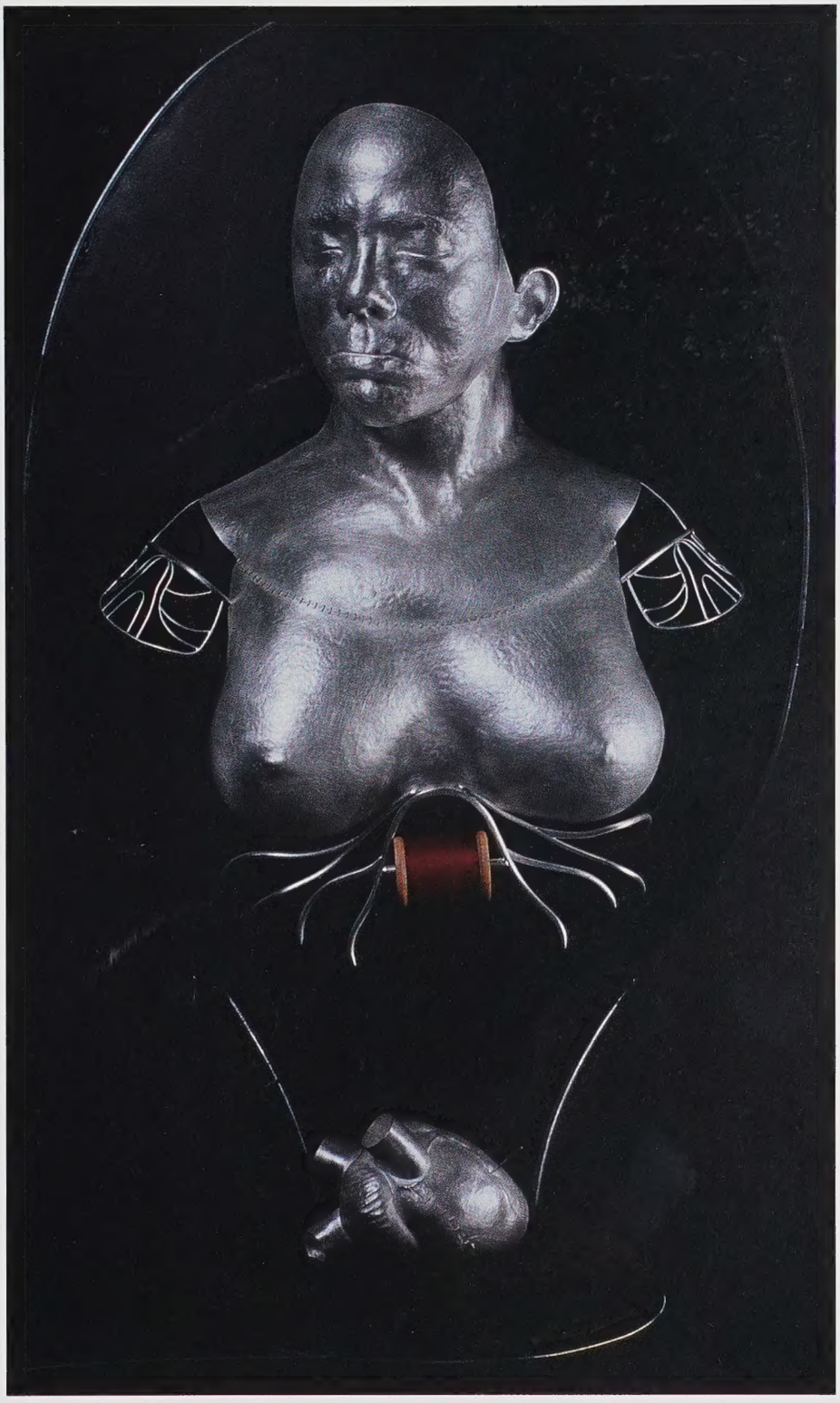
left
Rooftops Brooch (reverse), 2002
Photo: Rebecca Hannon

MINDY HERRIN JOHNSON CITY, TENNESSEE

The "Afflictions" series illustrates the mental and physical turmoils of women in their obsession with continual self evaluation. Each speaks with the need to fight unhealthy impulses and heal the wounds that continue to linger. They appear as silver busts set with a single object as a representation of the inner torment.

Afflictions are defined as causes of persistent pain or distress. I view afflictions as the manifestation of our personal flaws. Derived from the negative qualities we've created within ourselves, they affect our ability to function and be content. We recognize them, dislike them, but are unable to change. Creating these pieces is a way for me to further define the aspects of my life, and see more clearly the things I wish to change.

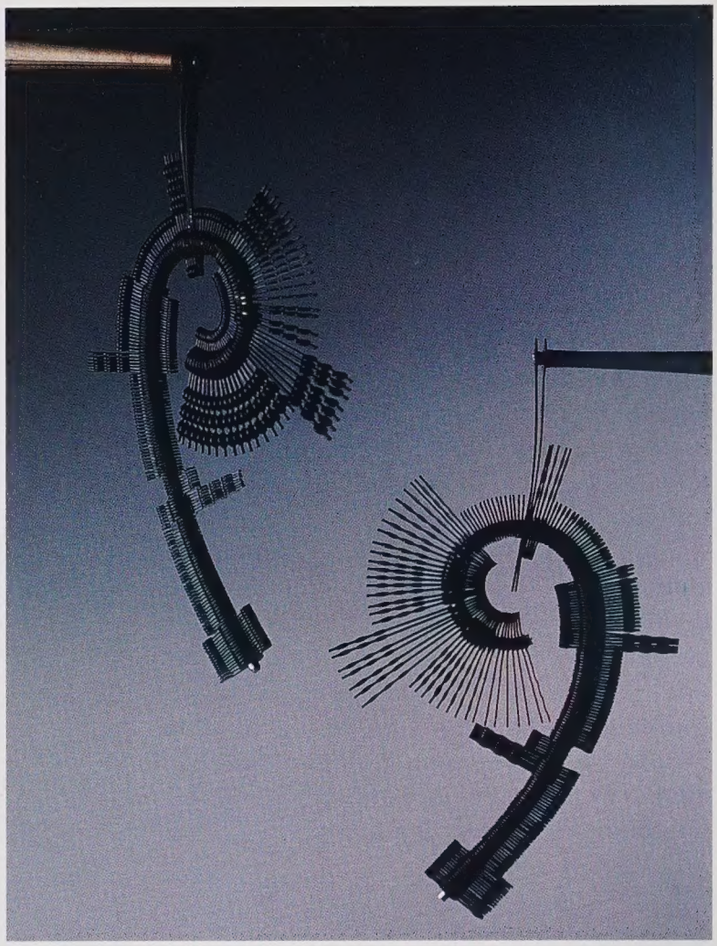
right
Former Scars, 2002
silver, steel, spool, velvet
26 x 18 x 10"
Photo: Mindy Herrin



below
The Body (detail), 2002
silver, glass, tubing
18 x 15 x 6"
Photo: Mindy Herrin

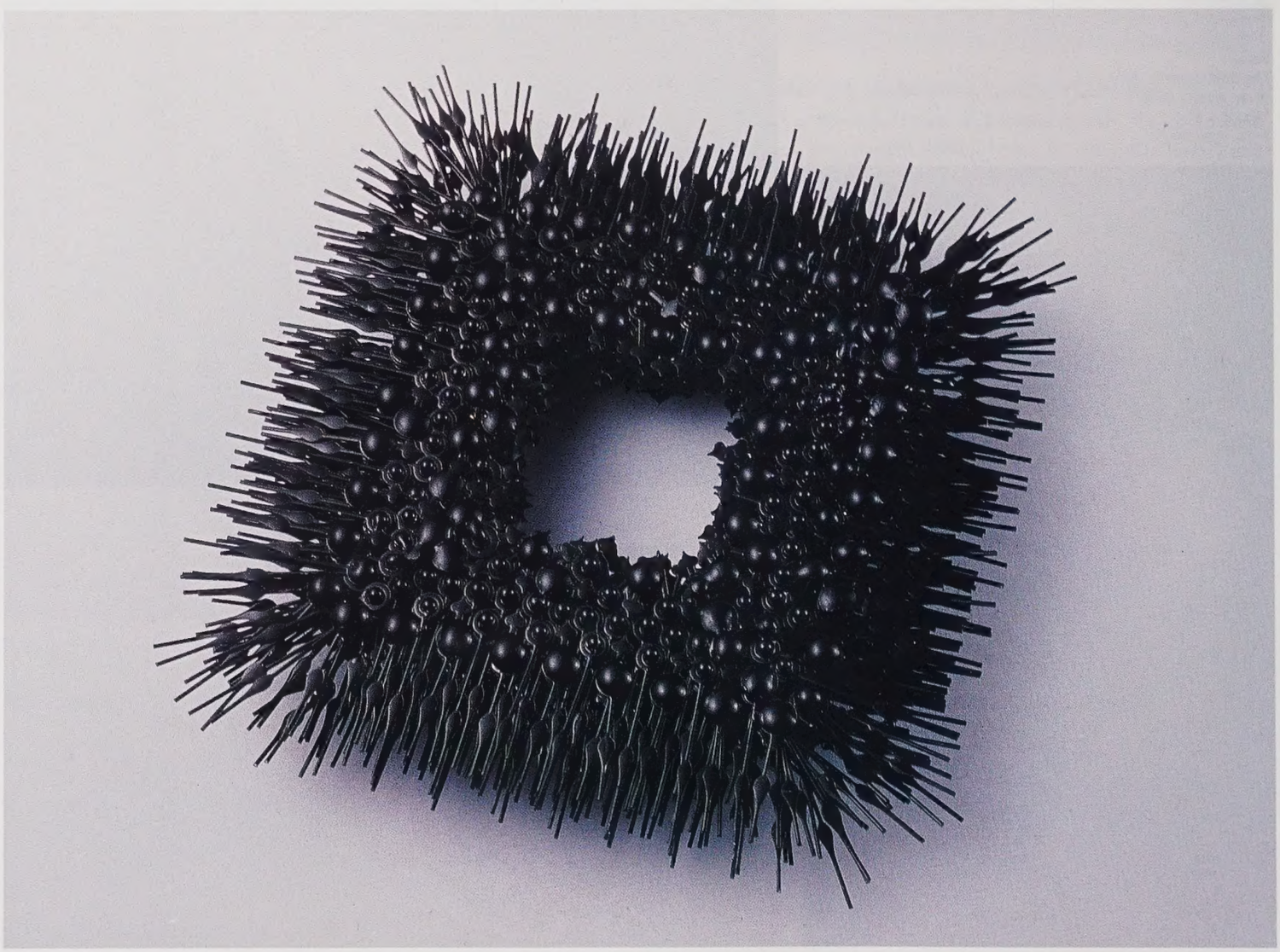
SERGEY JIVETIN BROOKLYN, NEW YORK

While exploring fascinating histories that shaped many innately human constructions and institutions that are governing the world today, I strive to remake these paradoxical insights into physical form, expose their artifice, and thus try to confront the power that these constructions have over people. By choosing jewelry's small scale and proximity to the body as a format in this series of work, I hope to visually represent a relationship between multifaceted and delicately balanced construction history of our contemporary perception of time and its manifestation. I want the audience to take a look at our symbolic relationship to time by experiencing it in the third dimension, as something fantastic, and yet tangible.



right
Coordinate Sweep Earrings, 2003
watch hands, sterling silver
2 x 1 x 1/8"
Photo: Sergey Jivetin

below
Battle Formation Brooch, 2003
watch hands, sterling silver, steel
1/2 x 2 x 2"
Photo: Sergey Jivetin



LAUREN KALMAN TRENTON, NEW JERSEY

Reviving what seems to belong in the past, what is proclaimed dead, is a central theme in my work. My work is a form of death mask, each is rendered after a specific carcass. The animal forms become unsettling when transposed and reanimated from their original state. Attempting to resurrect life becomes a futile effort when intentionally working in a flawed system. Inevitably life is not emulated and the limitations of the maker and materials are revealed. This failed attempt at resurrection makes my work memento mori, reminders that life must end.

above
Putrefaction (Dung Beetle Anal Pear), 2003
stainless steel, 18k gold solder, borosilicate glass
4 x 2 1/2 x 3"
Photo: Kalman & Pabst Photo Group

left
Sol, 2003
18k gold, sterling silver, borosilicate glass
2 x 3/4 x 3/4"
Photo: Kalman & Pabst Photo Group

MARIKO KUSUMOTO SAN FRANCISCO, CALIFORNIA

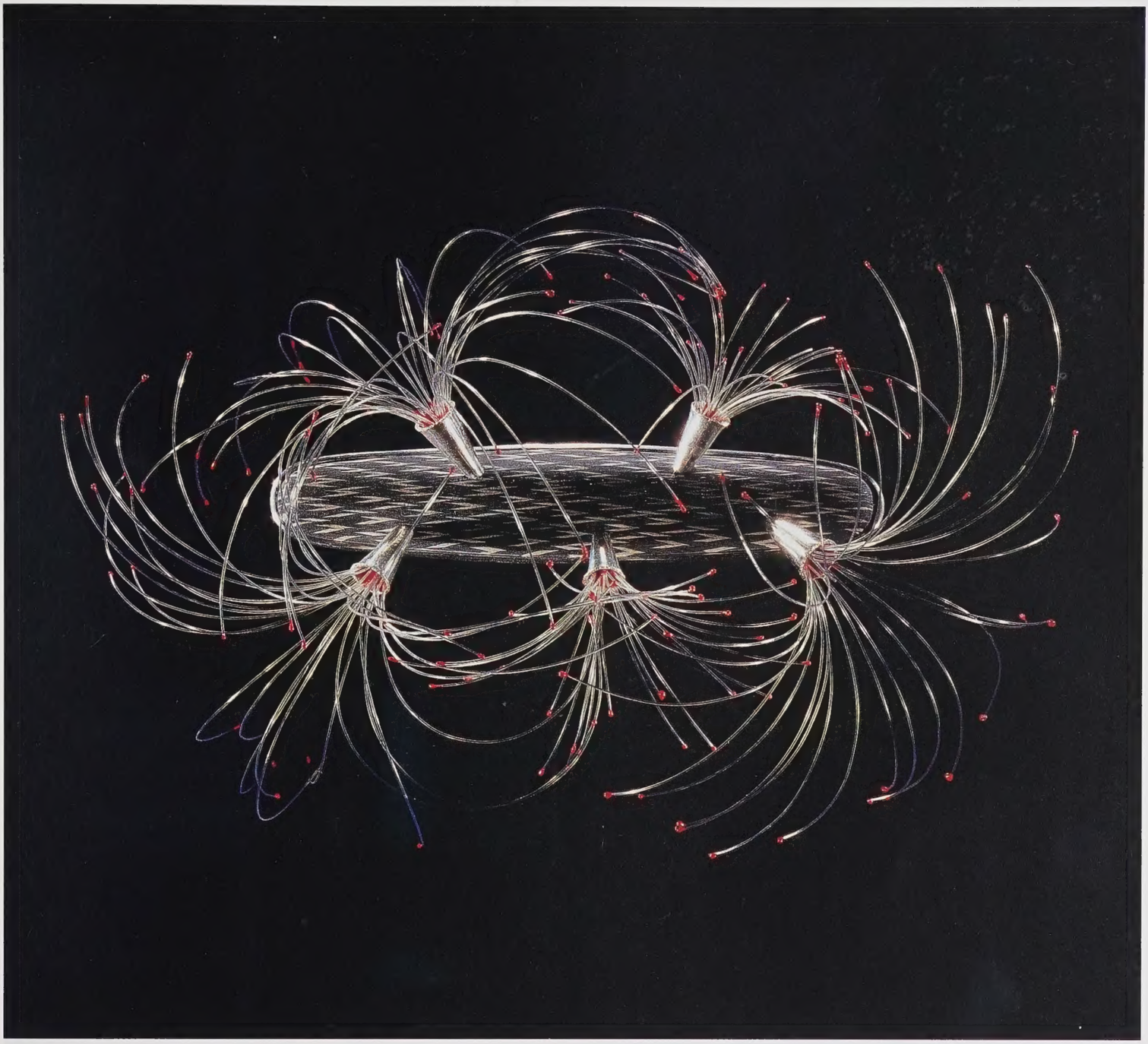
Growing up in a 400-year-old temple, I was always surrounded by ancient things like *tansu* (Japanese chests of drawers), faded paint on wood, Buddhas and their ornaments, etc.

I was especially fascinated by the *tansu*. When I opened the drawers, I could never anticipate what would appear from the darkness. I had mixed feelings of excitement and fear whenever I opened it. It was a great wonder box to me. The darkness inside the *tansu* stirred up my imagination.

Inside the darkness of the temple, the gleam of the Buddhas and the golden ornaments would emerge. I could sense the spiritual world and its eternal silence. In my work, I am striving to create a world of shadows, light, silence, spirituality, and my personal memories.

left
Iroha Uta, 2003
copper, nickel silver, brass, bronze, sterling silver, found objects
12 x 20 x 2"
Photo: Lee Fatherree

below
Iroha Uta (interior), 2003
Photo: Lee Fatherree



EDWARD LANE MCCARTNEY HOUSTON, TEXAS

Stimulus and Response. Attraction, is my recent interest. How organisms Lure others to meet their needs is as complicated as it is compelling. In my "Lure Series" I have focused on the anatomy of floral forms to create creatures of allure. My hope is that the wearing of these brooches stimulates a response as provocative as the pieces themselves.

Hydra from "Lure Series," 2003
aniline dyed laminated wood, sterling, trilene, nail enamel
4 x 6 x 10"
Photo: Jack Zilker

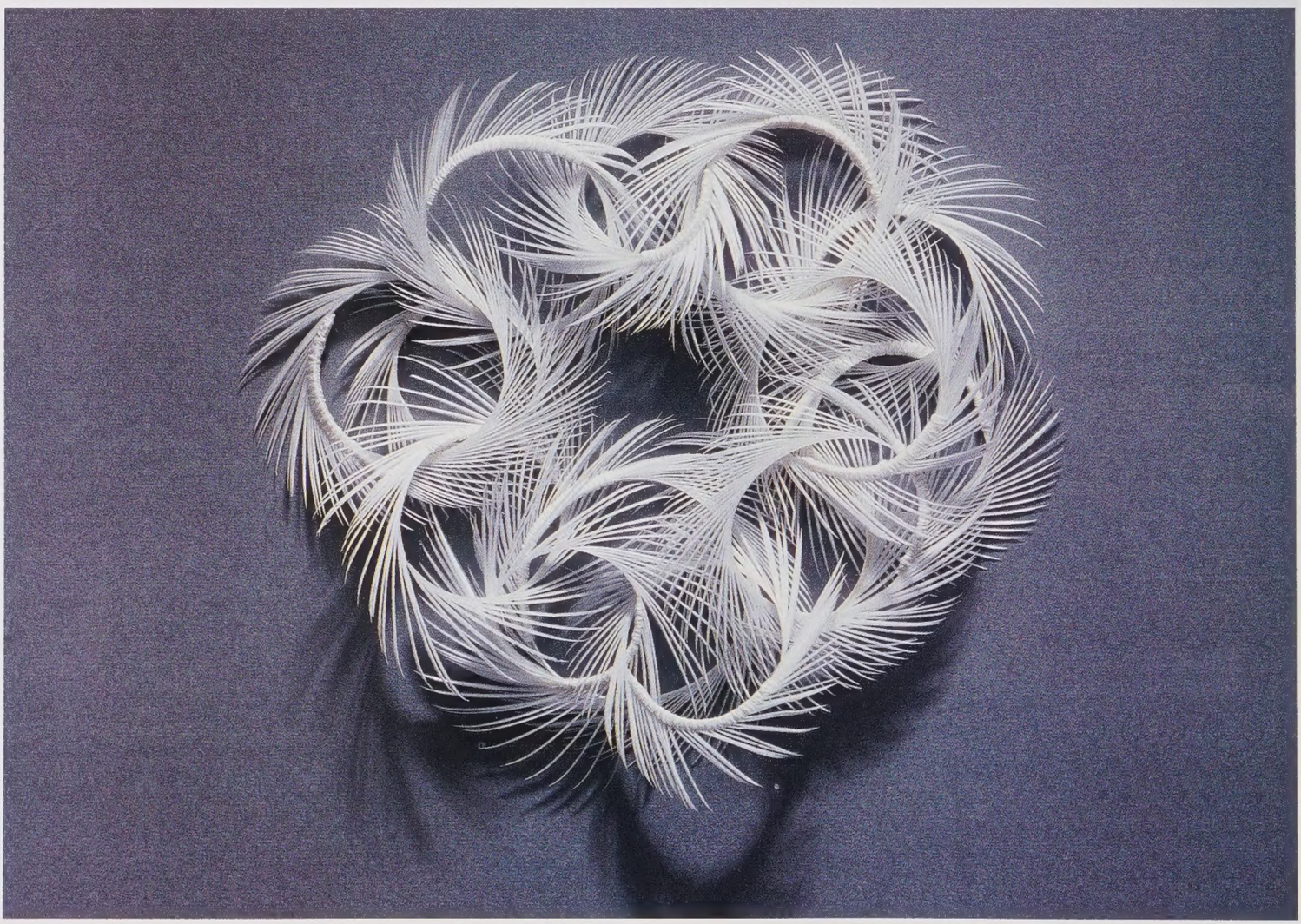
JULIE MATHEIS PLAINFIELD, ILLINOIS

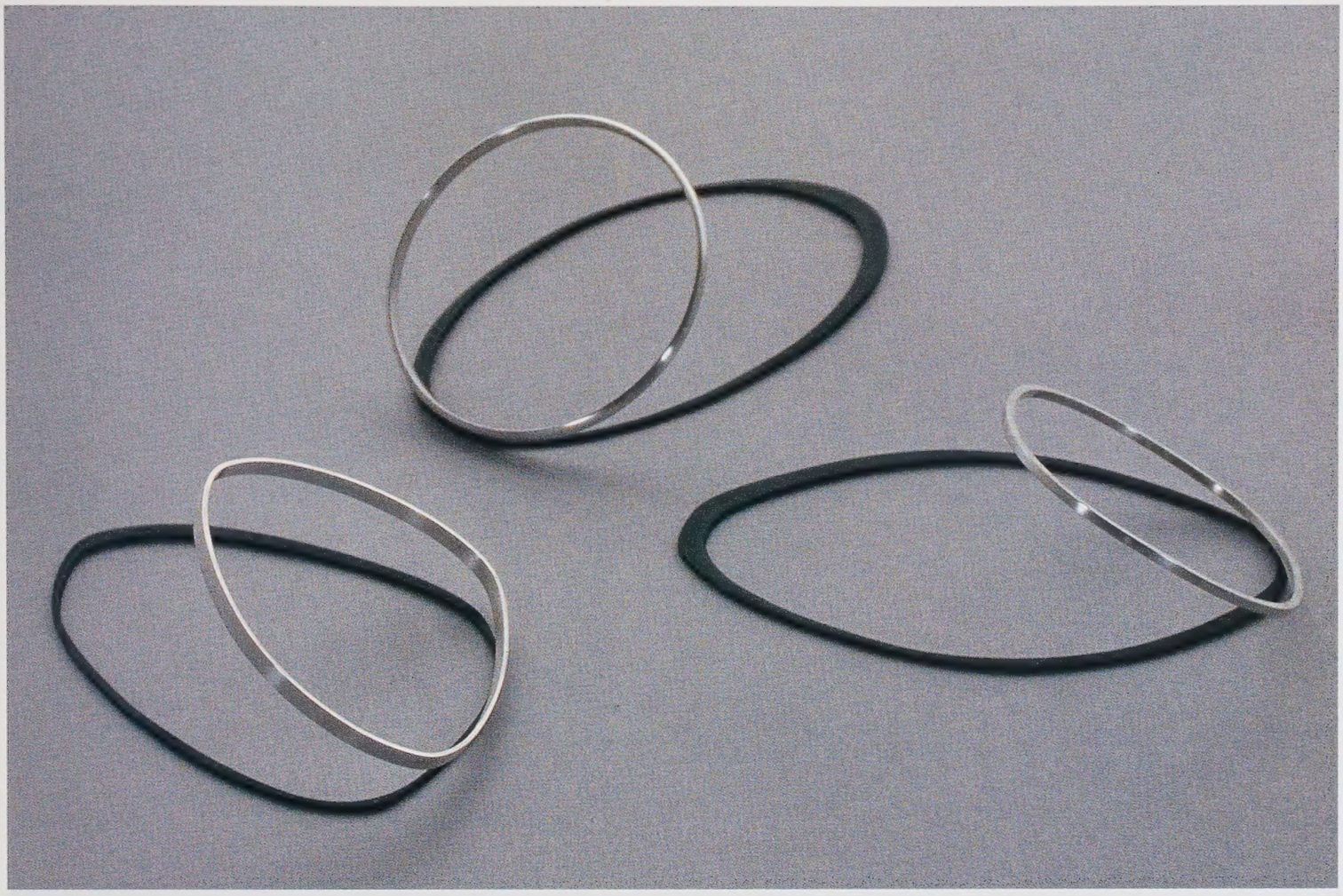
I enjoy introducing various materials into my work because of their tactile qualities and associative implications. The reconfiguration of pre-existing objects proposes a more intimate and poetic dialogue, with open interpretations. Every observer may contemplate meanings more intuitively by recollection of their own knowledge or experience.

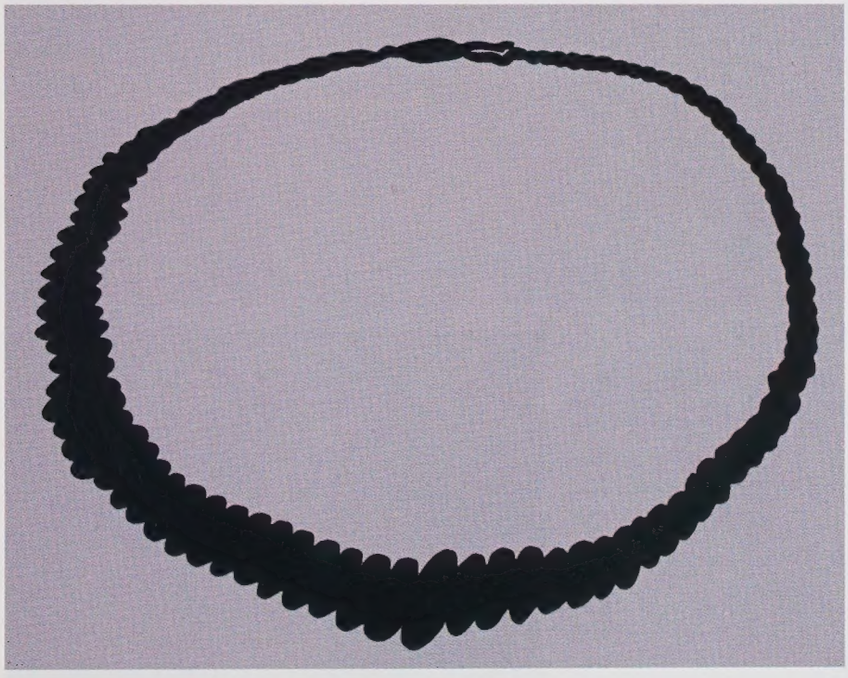
In the "Repose Collection" I have indulgently altered the real qualities and symbolic role of this ancient material. These semi-plumes become a series of unnatural, colorless, and frail rings. In a subtle way these silenced feathers propose questions regarding contemporary rituals, and provide evidence of the vulnerable and impaired duality in which man and nature coexist.

right
Repose Collection: Necklace, 2002
feathers, thread
12 x 10 x 3"
Photo: Marty Doyle

below
Repose Collection: Bracelet, 2003
feathers, thread
4 x 4 x 1 3/4"
Photo: Marty Doyle







LISA MEDLEN AUBURN HILLS, MICHIGAN

Before the invention of the mirror the primary way that humans were able to view themselves was through the medium of shadow. The shadow has a dual nature, revealing aspects of both non-being and existence. Shadows are fleeting and ethereal representations that have a direct relationship with light and substance. They absorb light, and yet are defined by its absence.

above
Shadow Bracelets, 2003
silver, steel, 14k, powdercoat
4-5 x 2"
Photo: Lisa Medlen

left
Pearls, 2003
steel, powdercoat
11 x 11 x 1/16"
Photo: Lisa Medlen

BRUCE METCALF BALA CYNWYD, PENNSYLVANIA

These necklaces and brooches represent a recent departure for me. I wanted to make objects that are decorative and comfortably wearable. Beyond that, I want these articles to become the center of attention when they are worn, and thus make their wearers feel exceptional.

The forms are derived from drawings, and ultimately look back to comics. Some of the images are of flowers and leaves; other forms are taken from biology, body parts, letters, or traditional Decorative Arts. On the necklaces especially, the shapes have a pleasing formal balance as well as a playful sense of juxtaposition.

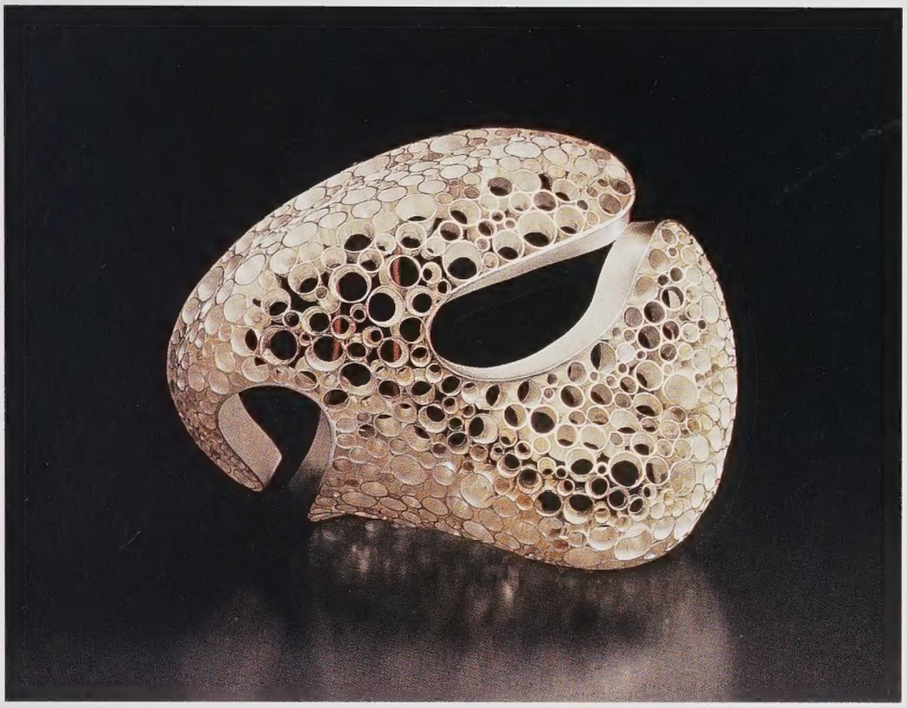
Most of the colored forms are carved and painted wood, which is durable and surprisingly light. Metal appears as connections, stems, leaves, and the occasional electroform.

above
Lips and Leaves, 2002
painted wood, gold leaf, gold-plated brass, copper electroform
15 x 11"
Photo: Bruce Metcalf

right
Birrr, 2002
carved and painted wood, gold and aluminum leaf
4 x 2 1/2"
Photo: Bruce Metcalf

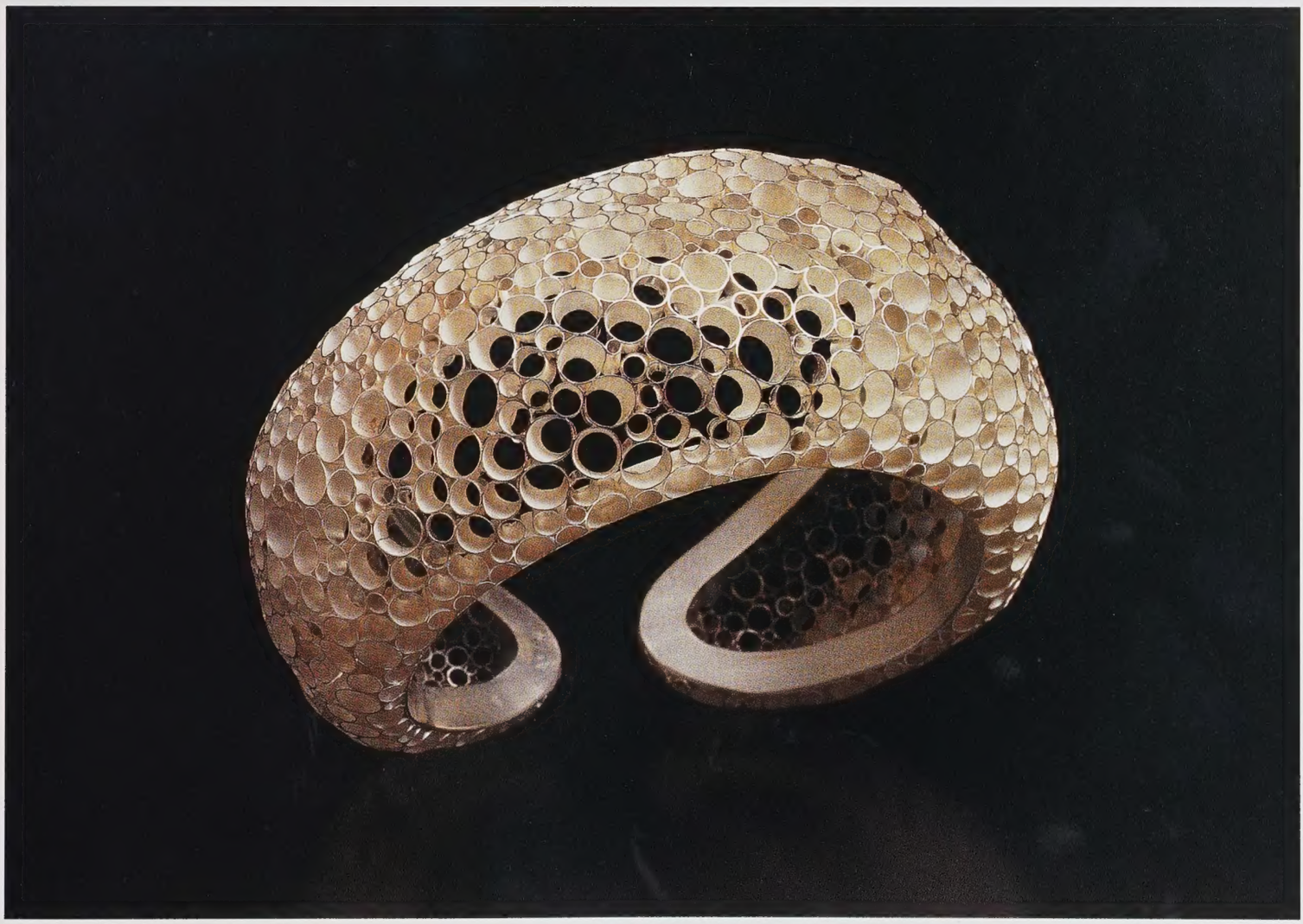
ANYA PINCHUK BLOOMINGTON, INDIANA

My work is dominated by structure and abstraction. I try to create the illusion of a solid surface by using positive and negative spaces, light and shadows, and transparency. In my work I use my knowledge of geometry to create three-dimensional volumetric forms using planes, tubes, and cones, juxtaposing somewhat organic silhouettes and geometric shapes, structure, and patterns. I use repetition as a principle: in the overall appearance (the patterns that I create) as well as in the constructing process (multiple soldering). The pieces are a combination of simplicity (of a shape, line, and form) and complexity (of a pattern, surface, and process) in each piece. Geometric and organic qualities, squares and circles, symmetry and asymmetry, plainness and intricacy, limits and infinity, solidity and transparency coexist in my work.



left
Brooch, 2003
sterling silver
2 1/2 x 4 x 1 1/2"
Photo: Anya Pinchuk

below
Bracelet, 2003
sterling silver
4 x 6 x 2"
Photo: Anya Pinchuk



NATALYA PINCHUK CHAMPAIGN, ILLINOIS

My recent body of work explores the friction between the histories, designations and the social uses of materials. I originally became interested in working with plastic flowers due to the extensive use of these objects in cemeteries while commemorating the ultimate natural act—death. As a result, the pieces explore the tension inherent in our relationship to nature and the artificial. Attractive and colorful, these imaginary and fantastic landscapes come alive only when one puts them onto the landscape of one's body. By putting these pieces onto the body, I hope to create a questioning of what is precious and what is real in our daily lives when we cover reality in artifice.

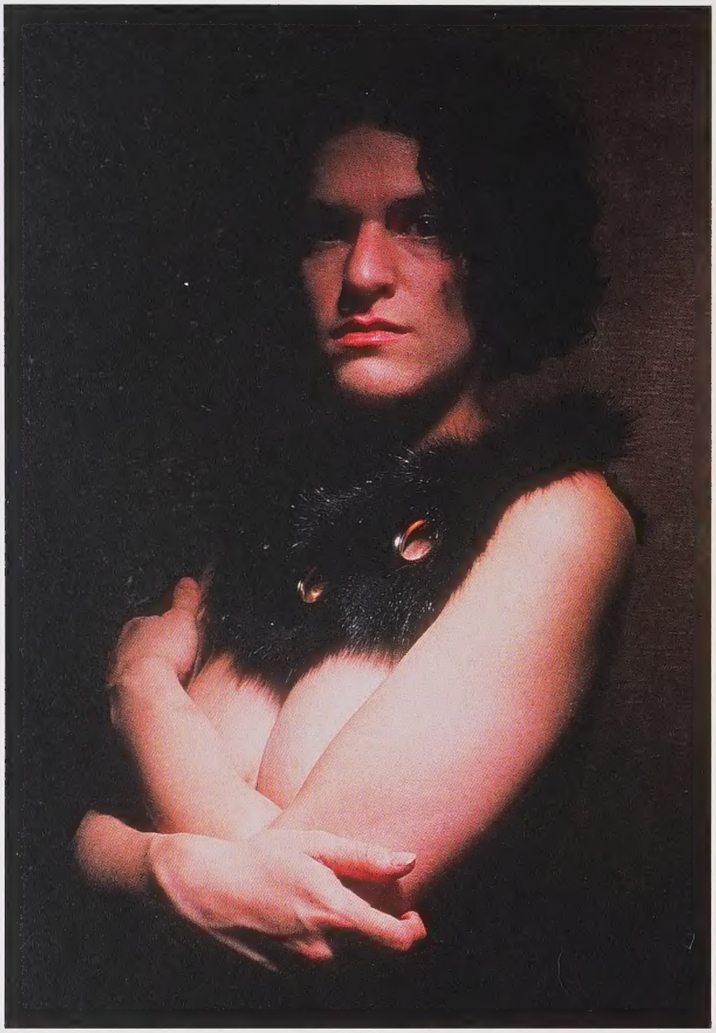
Mourning Brooch, 2003
copper, enamel, plastic flowers, sterling silver
5 x 2 x 1"
Photo: Natalya Pinchuk

SHARON PORTELANCE SOUTH PORTLAND, MAINE

These new corsages loosely reference nineteenth-century Victorian mourning jewelry. Corsages, like mourning jewelry, operate as personal mementos, reminding us of a person or marking a past event. In some of my pieces, a dialogue exists between the front of the corsage and the back. This dialogue suggests the intimate nature between what is also private and what is public. With this new work, I hope to create a symbiotic relationship between the past and the present, reminding us of how memory changes over time and in effect remains breathing in the present.

right
Ring Corsage: Memory Breathes, 2003
sterling silver, 18k and 22k gold
2 1/4 x 1 1/2 x 1 1/2"
Photo: Robert Diamante

below
Wrist Corsage: Ever Present, 2003
sterling silver, 18k and 22k gold, ribbon
1 1/2 x 4 x 1 1/2"
Photo: Robert Diamante



TINA RATH PORTLAND, MAINE

What power do materials have? Why does gold intoxicate us? What is it about a diamond that is so compelling? Why does fur draw us near, begging us to touch it, feel it, wanting to wrap ourselves in it? The series "Black Beauty" seeks to explore notions of materiality. Using materials that are inherently luxurious as well as laden with cultural and historic value, these pieces serve to explore and revel in the experience of the material itself. These pieces play with a certain material's ability to intoxicate and seduce the senses. This body of work seeks to explore the mystery of the materials themselves, using and exploiting their ability to captivate.

left
Black Beauty: Collar #2, 2003
ebony, 18k gold, fox
1 1/2 x 3 x 14"
Photo: Robert Diamante

below
Black Beauty: Collar #3, 2003
ebony, 18k gold, fox
5 x 1/2 x 10"
Photo: Robert Diamante

HELEN SHIRK LA MESA, CALIFORNIA

The landscape and my response to it have strongly influenced my holloware for the last 15 years. In each piece I try to create the feeling of sensuousness, strangeness, and vitality that I find in the natural world. The series of standing cups reflect my respect for the history and use of functional pieces as well as their potential to commemorate what I find inspirational and intriguing in my life. I enjoy the challenge of physically manipulating metal, of constructing the three-dimensional object and then manipulating its mood with color to suit my intention. The parts of each piece are orchestrated to create an intriguing and seductively energetic natural world.

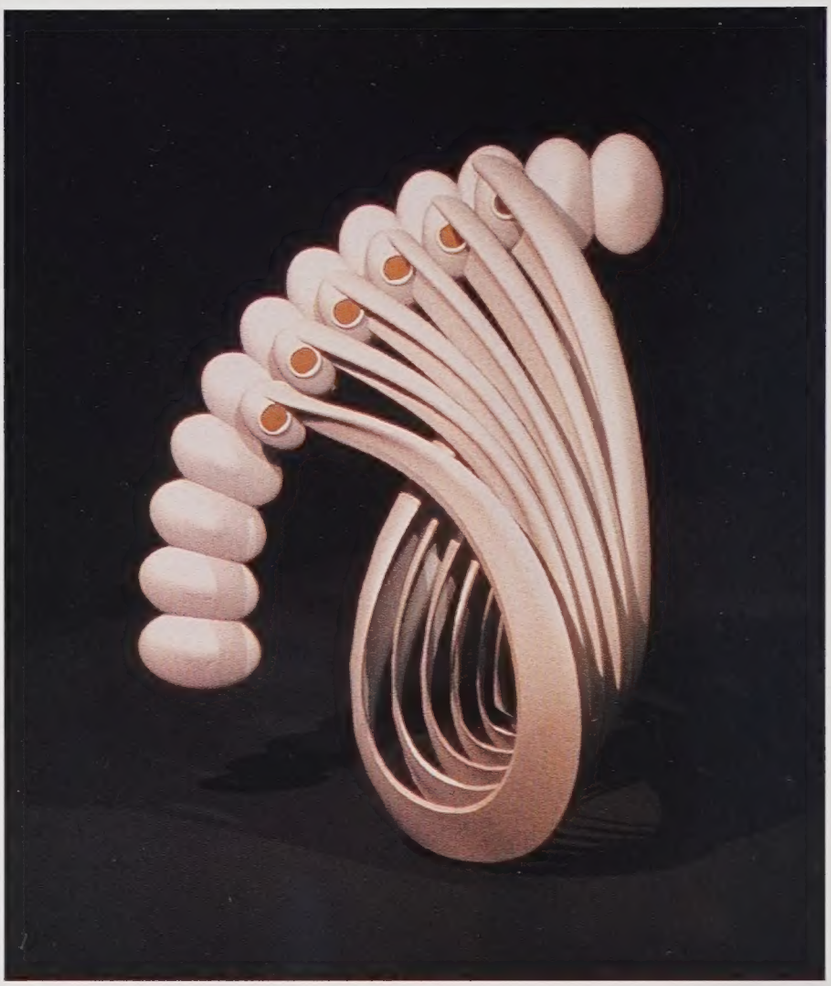
above
"Small Pods" Commemorative Cup XV, 2003
copper, colored pencils, patina
16 x 15 x 7"
Photo: Helen Shirk

right
"Lime Pod" Commemorative Cup XIV, 2003
copper, colored pencils, patina
13 x 14 x 9"
Photo: Helen Shirk

JENNIFER SHOLTIS NACOGDOCHES, TEXAS

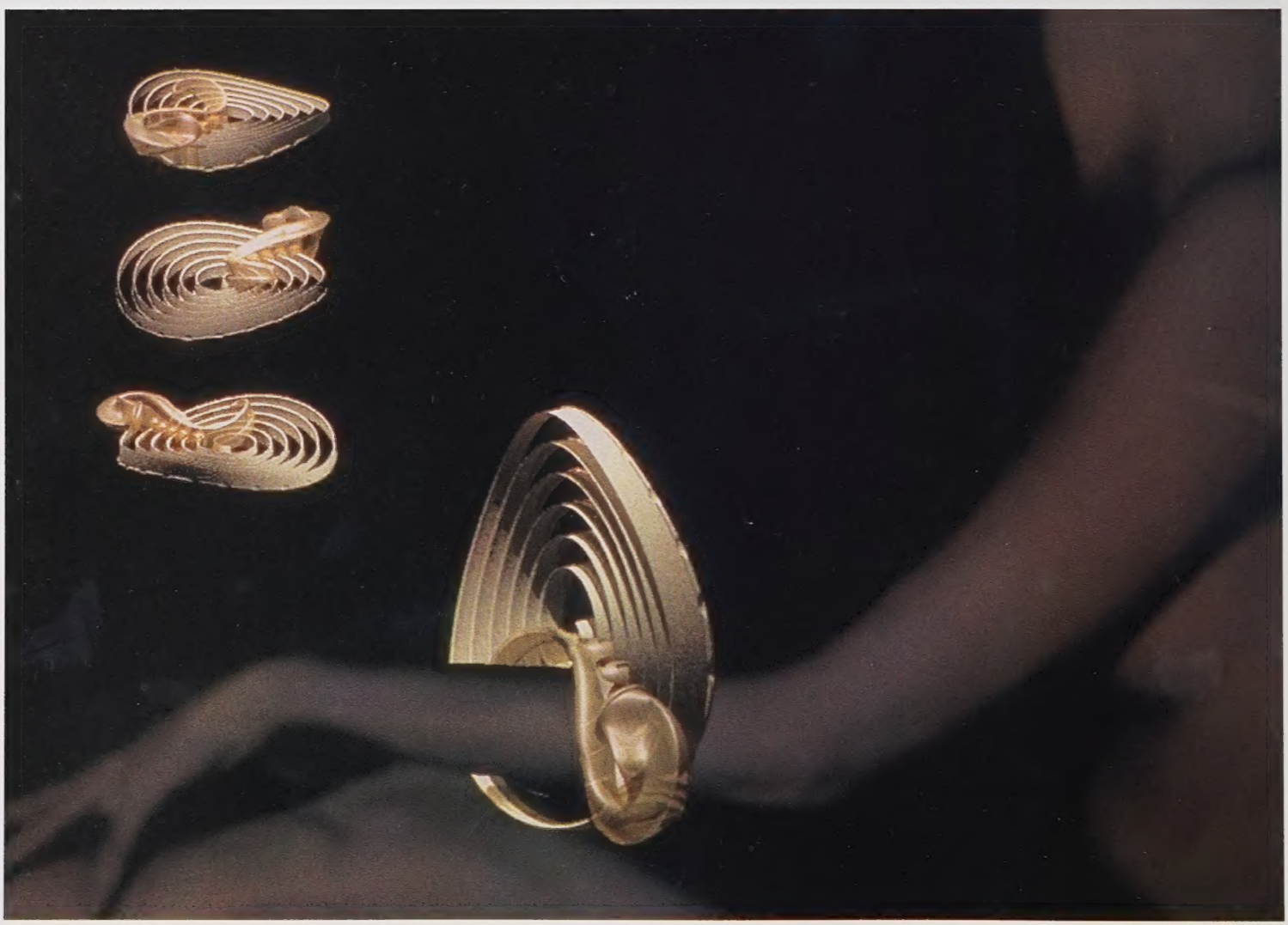
It is my goal to make work that the wearer may interact with and make his or her own. My work expands into space, allowing the wearer to change its composition and orientation. In this way, the work does not stop evolving when it leaves my hands. While I am still the primary creator of the work, layers of personal meaning are assigned as the work is handled, worn, and loved.

My desire to create repetition of form and symmetry has led me to utilize the Computer-Aided Design and Manufacturing and Rapid Prototyping medium in the creation of my jewelry. I also use Rapid Prototyping materials to maximize the impact of the work on the wearer and strengthen the relationship between the two.



right
Brooch 1, 2003
CAD (tangible), SLS nylon, rare earth magnets
5 3/4 x 2 x 3 1/2"
Photo: Jennifer Sholtis

below
Spiralbrace III, 2003
CAD (tangible), SLA epoxy, SLS nylon
5 1/2 x 4 3/4 x 1 1/2"
Photo: Jennifer Sholtis



LORI TALCOTT SEATTLE, WASHINGTON

In this body of work, my objective was to make beautiful, evocative, and wearable forms, referencing mythology while meaningful in contemporary culture. Archaic clothing informed the overall shape and scale of the work, while the content was drawn directly from medieval manuscripts.* The pieces were literally built from seven obscure textual passages that obliquely mention a mythical necklace. These passages were photo-etched onto the metal: the sheet functioning as vellum, the forms as books. Using the literary device of a story within a story, or in this case, stories of a necklace within a necklace, jewelry's historic function as "portable wealth" is acknowledged. The value is the story itself.

*Sources: *Thrymskvida, Gylfaginning, Skaldskaparmal, Husdrapa, Haustlong, Sorla thattr*, and *Beowulf*.

above
Brisings' Mantle (back), 2003
Photo: Gina Rymarcsuk

left
Brisings' Mantle, 2003
silver, steel cable
19 x 12 x 4"
Photo: Doug Yaple

SARAH TURNER PONTIAC, MICHIGAN

This series of projected neckpieces is an exercise...
to merge object and image, and
to push at the conventions, traditions and expectations of the metalsmithing field,
to offer a topic for questioning and conversation,
to wonder at all that could be "worn" if time, space, gravity and the physical world were not as they are,
and to reflect on how what we do changes how we see.

If One Could Wear A Marching Band III, 2003
digital projection on model
Photo: Sarah Turner

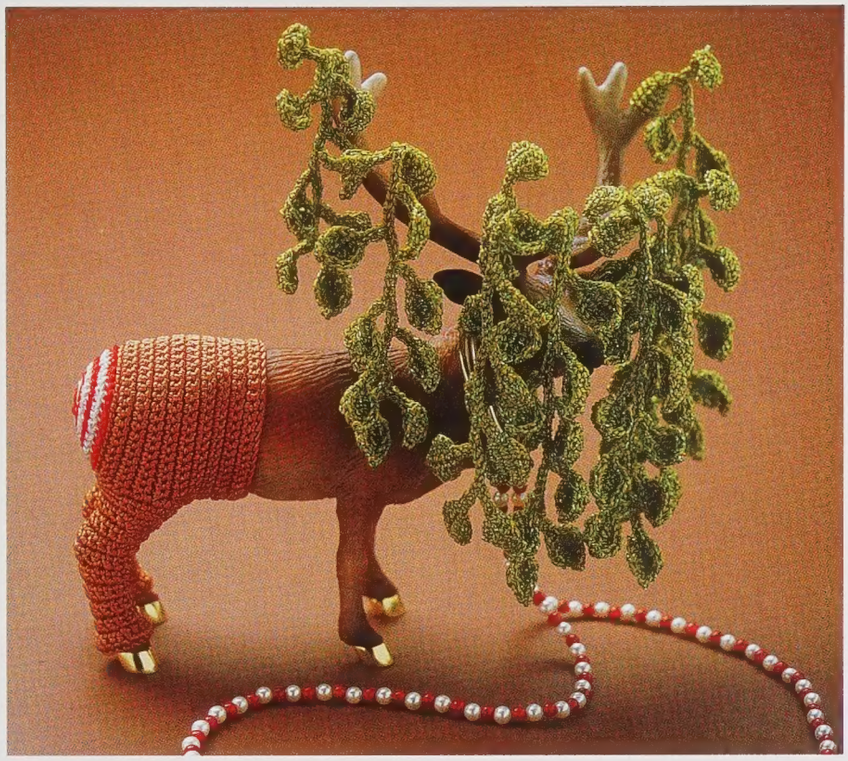
FELIEKE VAN DER LEEST

AMSTERDAM, THE NETHERLANDS

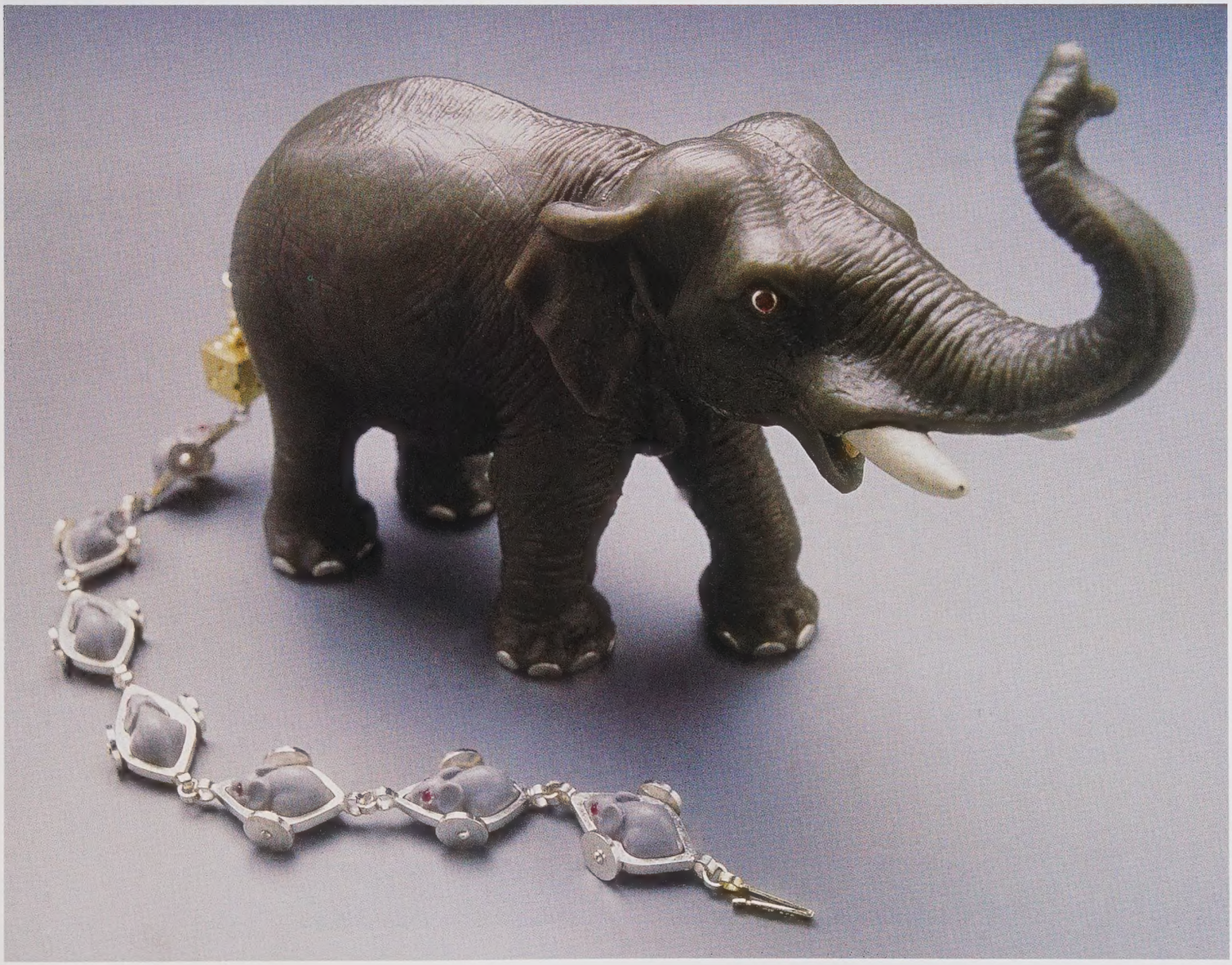
My fascination with animals, which started in my childhood living close to a Zoo, is the heart of my new series of jewelry named "Animal Party." Most of the pieces are not only for wearing, but also part of an object. So the jewelry doesn't have to be put away in a drawer, which is so pitiful for them.

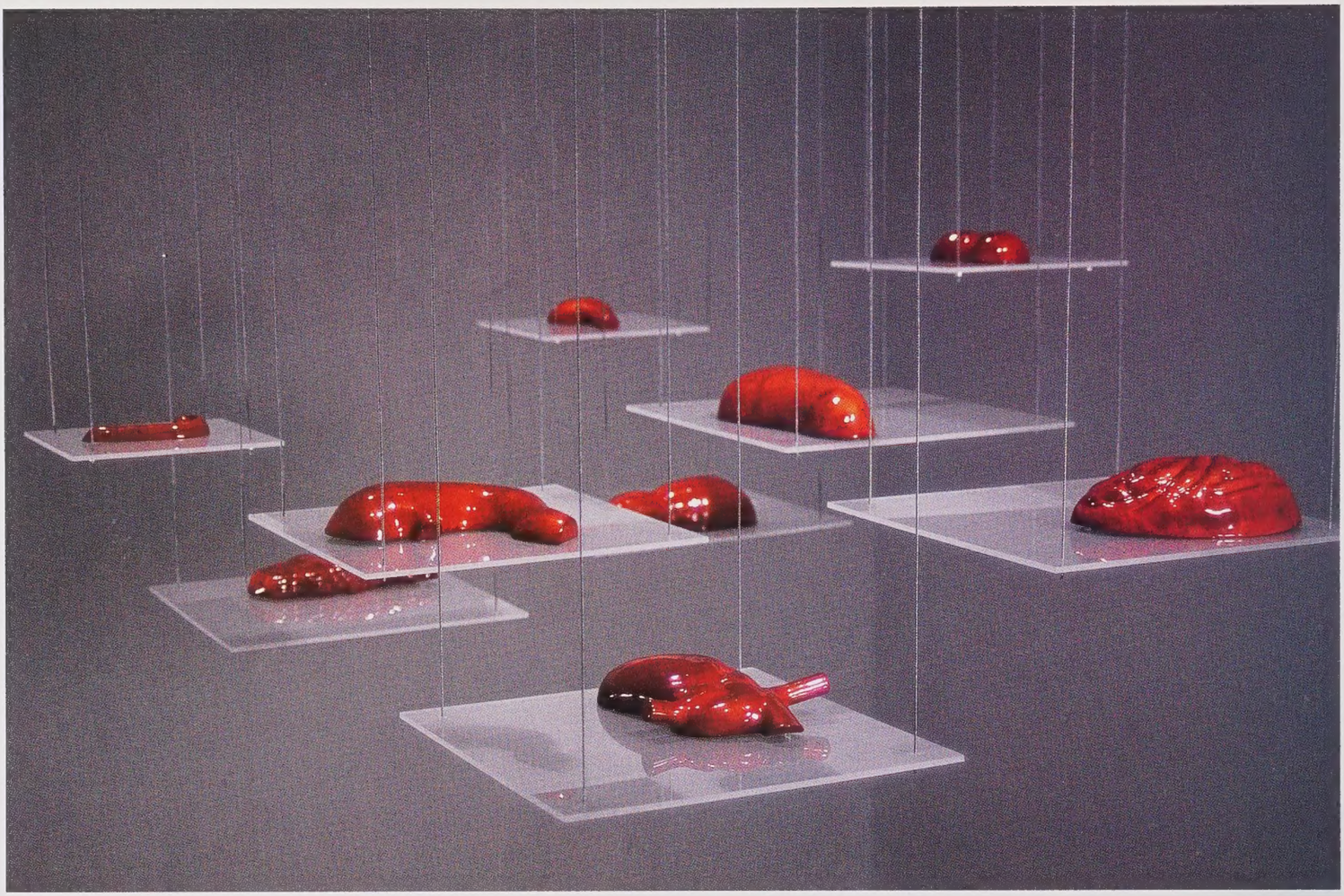
The animals I buy in shops, the whole house is one big Zoo. Animals everywhere, some without heads, some are missing other parts of their bodies....they already have been used in other projects!

right
Camouflage Deer with Target Pants, 2003
textiles, rubber, gold, coral, shell pearl
4 3/4 x 5 x 3"
Photo: Eddo Hartmann



below
Elephant Cliff and His 7 Mice, 2003
rubber, silver, gold, plastic, ruby
4 x 7 x 3"
Photo: Eddo Hartmann





EMILY WATSON HONEOYE FALLS, NEW YORK

"The Graphic Body" is a series that explores how our systems of information translate to physical sensation. I see an imbalance between our internal and external understandings of the world, our visceral reactions versus those influenced by the glut of information surrounding us. Within that realm of information, representations of the body are simultaneously graphic and vague, our sensory experience of the body blended with cultural understandings of what a body should be. I hope to create objects that require the external and internal to be understood simultaneously, and rely on the body to be situated and experienced. The "attachables" are constructed with magnetic attachments to expand how they may be worn, allowing the entire body to be engaged as a site of adornment.

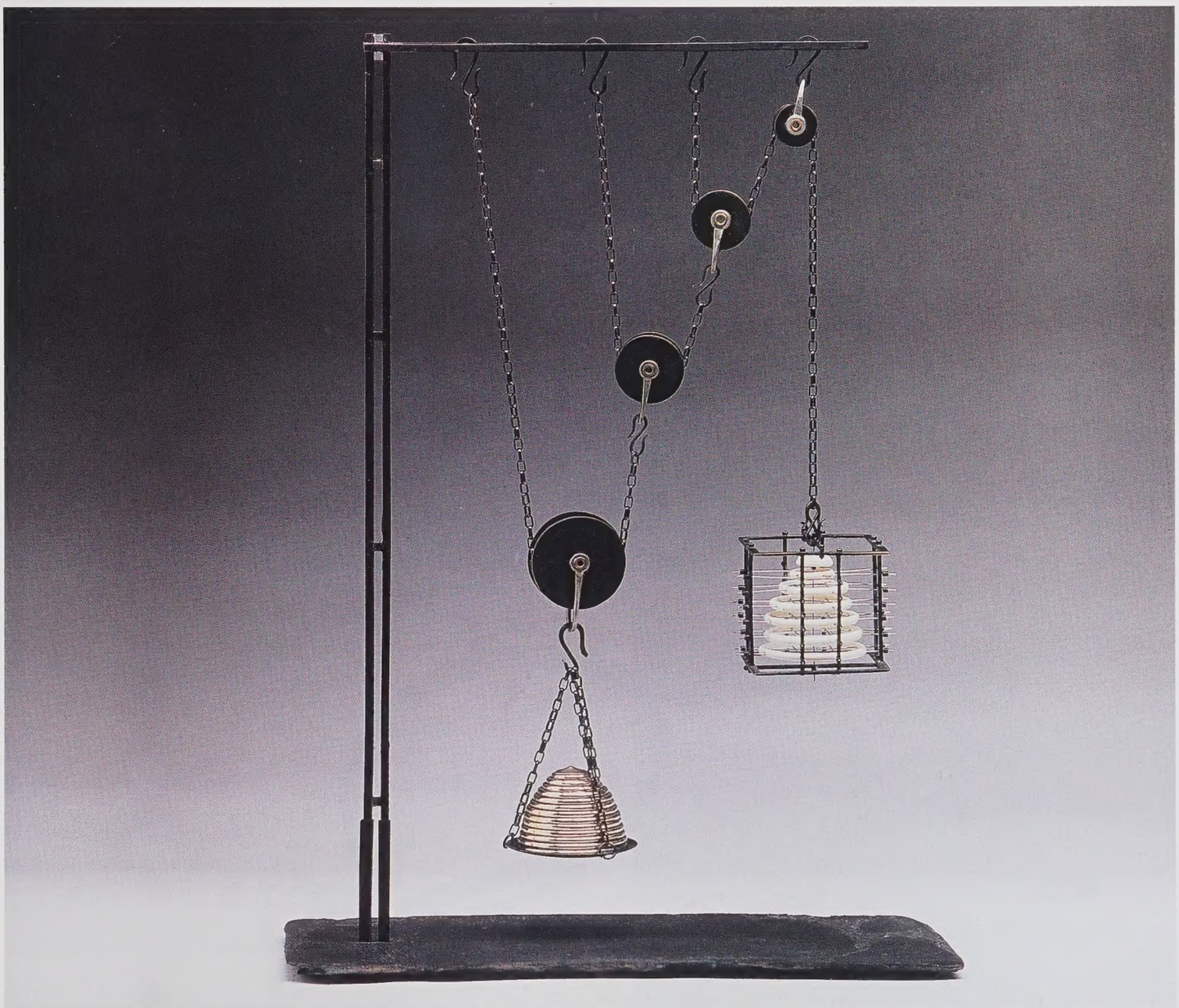
Organs of Truth, Organs of Meaning (installation view), 2003
copper, enamel, Plexiglas shelves
each 5-8 x 2 1/2- 6 1/2 x 3/4-1 3/4"
Photo: Emily Watson

LAUREN WILCOX LITTLE ROCK, ARKANSAS

Often my first impulse is to make representative object—a tooth or a beehive or an oil tank. But I have gotten better with materials, better at controlling the craft, and as my objects become more realized, I find they are less real. They are versions, or perversions, of ideas as well as of actual things.

right
Untitled (System with Pulleys and Two Hives), 2003 (detail)
Photo: Dero Sanford

below
Untitled (System with Pulleys and Two Hives), 2003
copper, brass, steel, slate, pre-ban ivory
14 x 10 x 6"
Photo: Dero Sanford



RENEE ZETTLE-STERLING COOPERSVILLE, MICHIGAN

These pieces engage memory through a close inspection of the impact of war on the individual. Veterans carry with them complex experiences arising from the realities of war and the vulnerability of memory to the passage of time. Through my role as an artist, I have tried to document veterans' stories by making their oral histories visible in artwork. The "Actualities" are meant to reconstruct or convey their experiences. Illustrating the residual effects of war on the identities of the veterans and those around them is fundamental to the premise of the work.

These mouthpieces, symbolic of the veterans' voices, function not only as corks that impede the flow of memories, but also as repositories for memory. The "Actualities" become a conduit for their reflections.

left
Actuality #10, 2002
silver, copper
8 x 4 x 4 1/2"
Photo: David L. Smith

below
Actuality #12, 2002
copper, silver, bronze, rubber
15 x 3 3/4 x 3 3/4"
Photo: David L. Smith

JENNIFER ZIMMERMAN EUGENE, OREGON

I explore issues of body and dress and investigate the relationship of adornment to the body. The invisible space between the wearer and the object being worn is the basis for my approach. I explore notions of wearability and aim at confronting the viewer about their own ideas of adorning. When we put something on our bodies it is usually intended to satisfy our needs but also it serves as an outward projector to the world that surrounds us. The human body is an endless site to build off of because physically, psychologically, and visually it can have complex encounters. Through my adornment pieces I bring attention to particular places on the body where impact or illusion occurs.

above
Untitled (neckpiece), 2003
copper wire-felted
14 x 16 x 12"
Photo: Richard Gehrke

right
Untitled (neckpiece), 2003 (back)
Photo: Richard Gehrke

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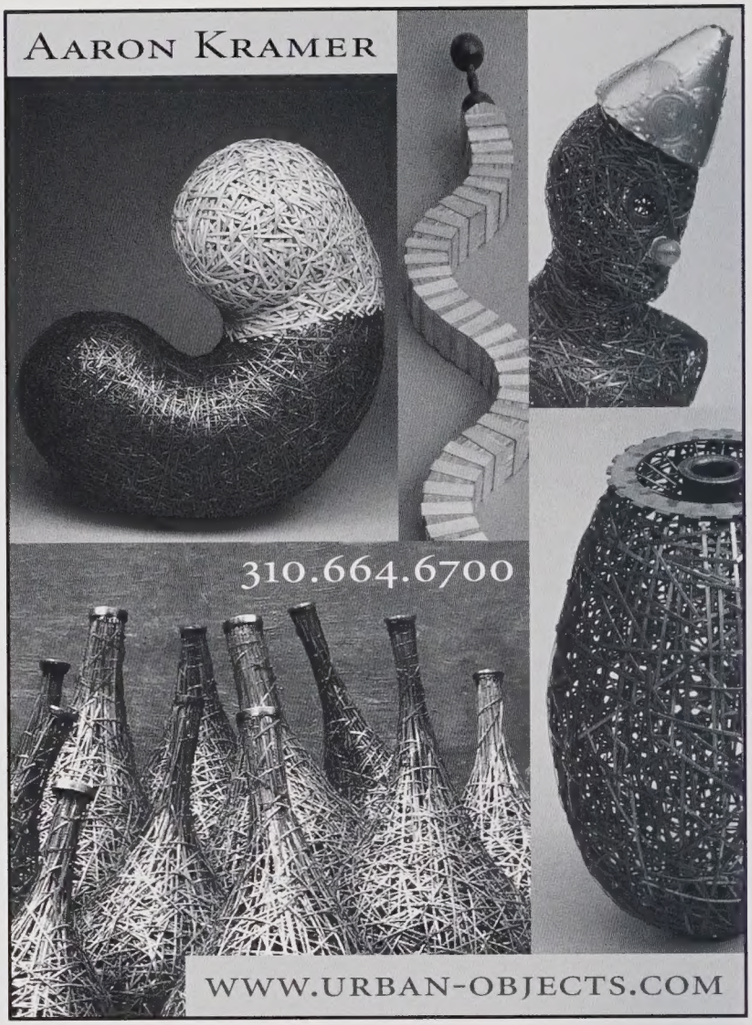

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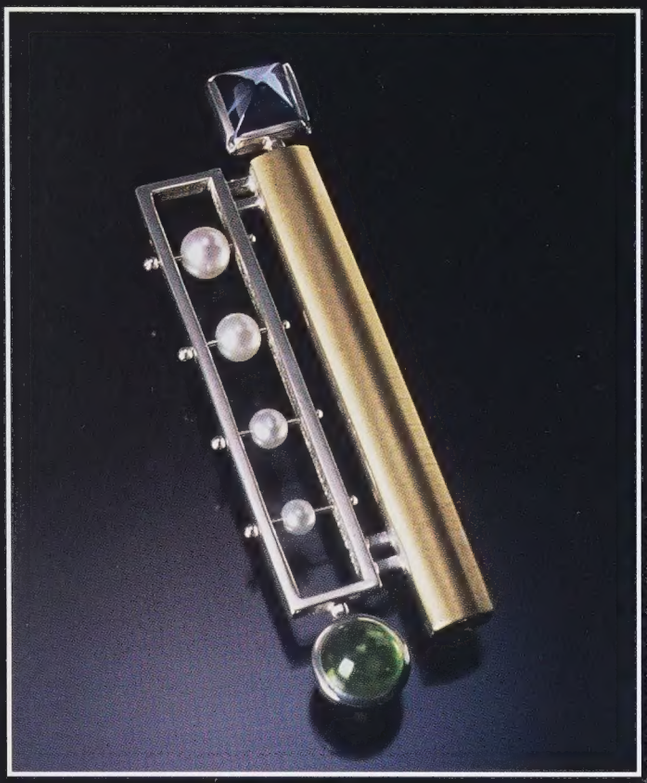

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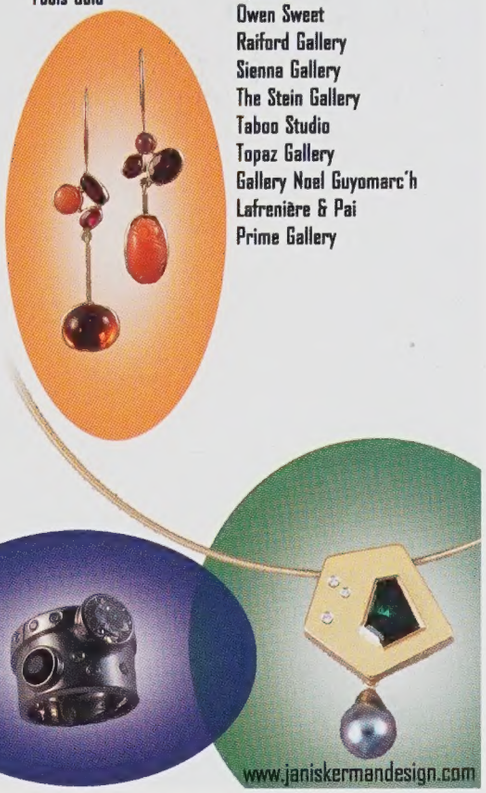

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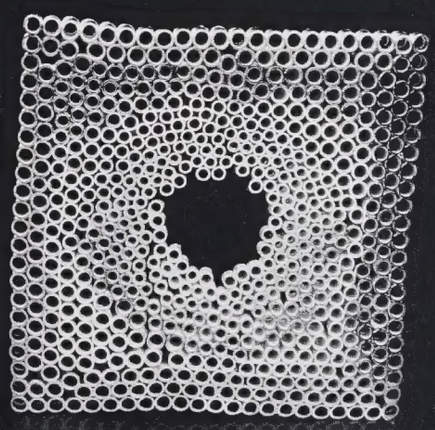

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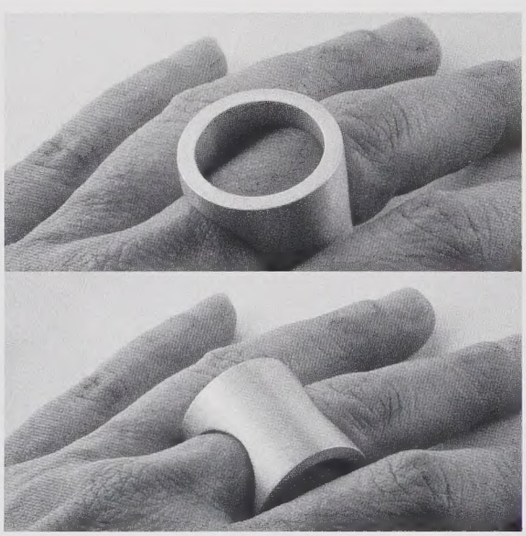

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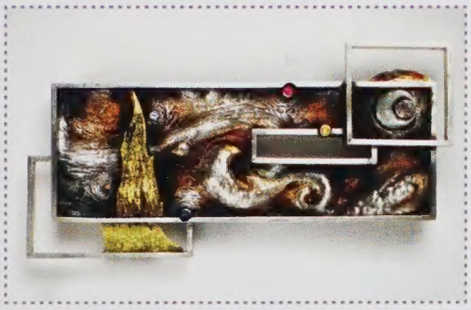

Photo by Tanya Clark

The Masters: "Starry Night" brooch © by Eric Lai

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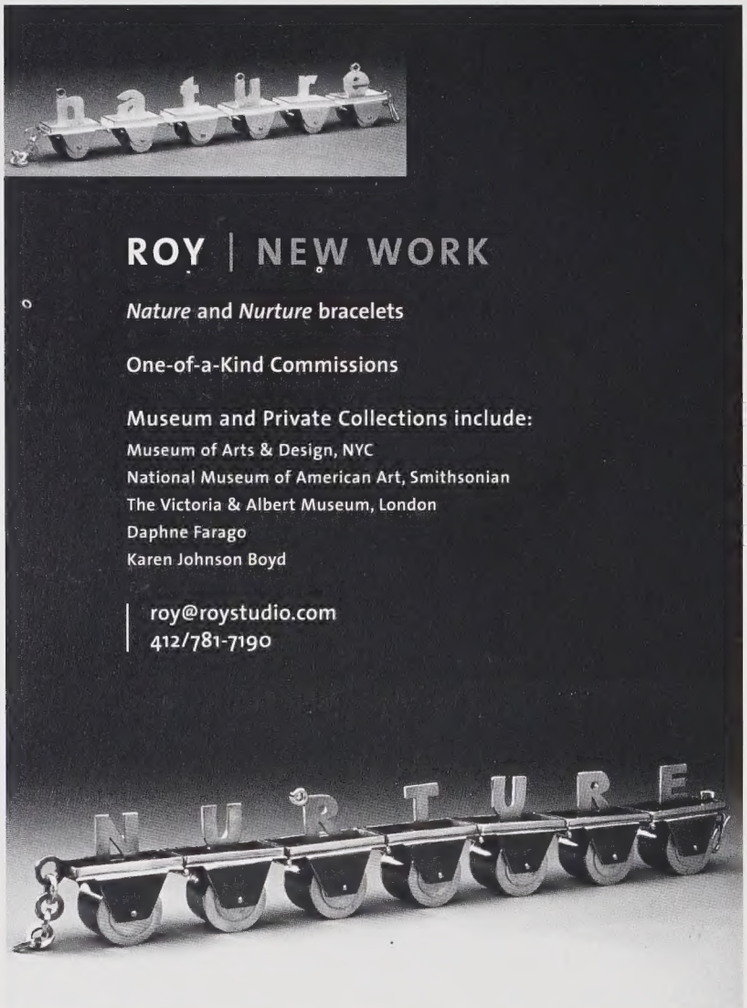

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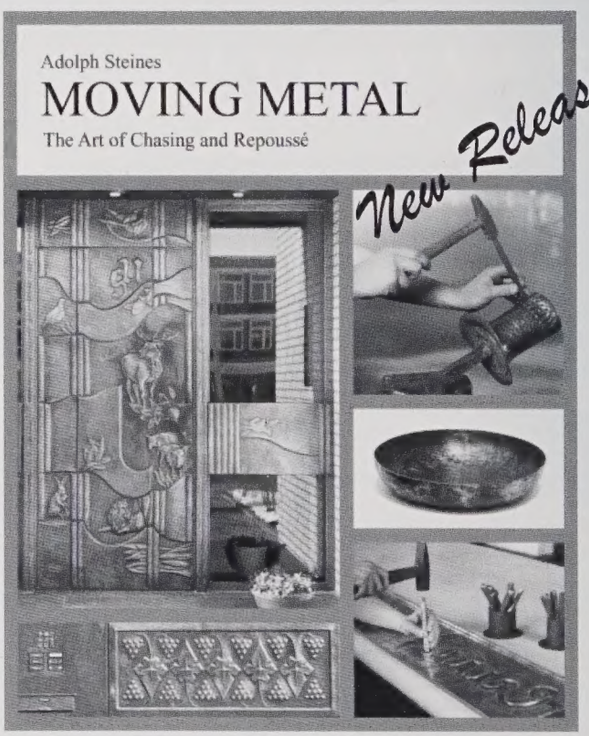

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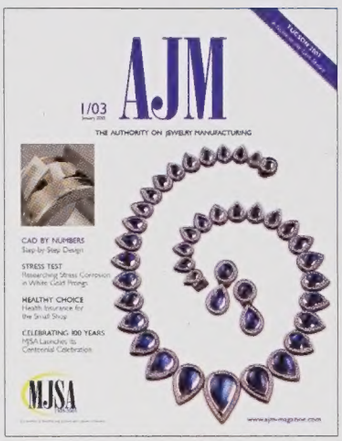

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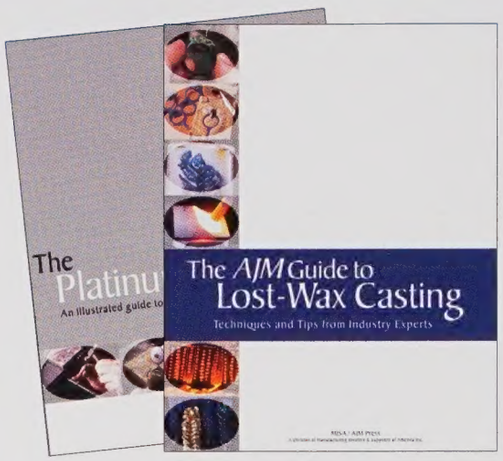

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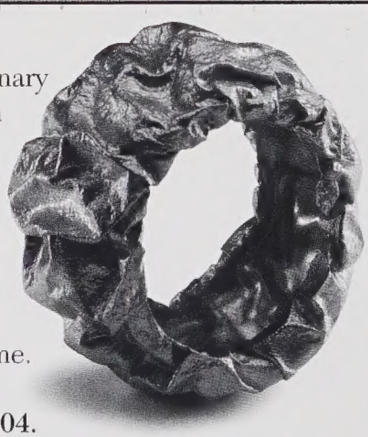

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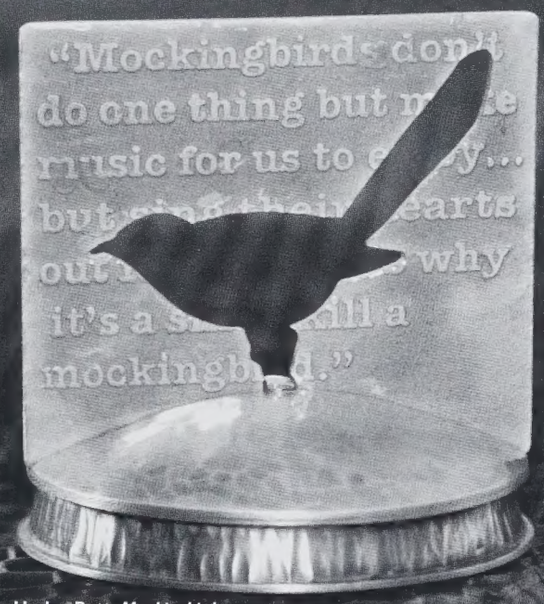

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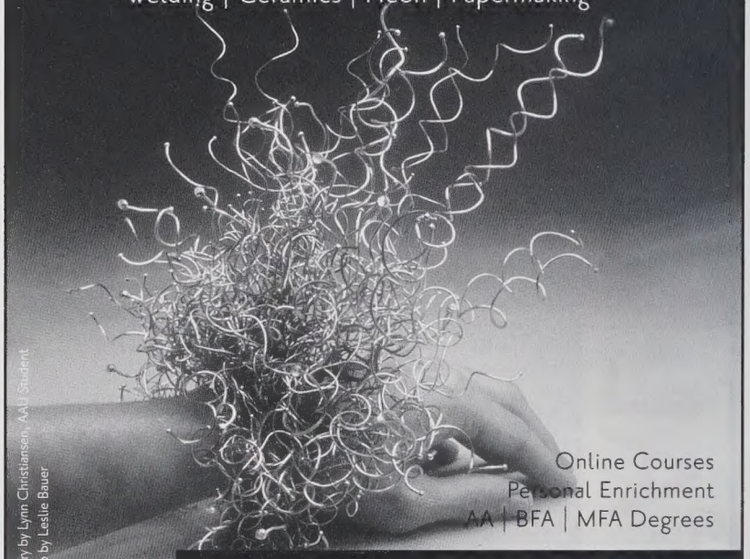

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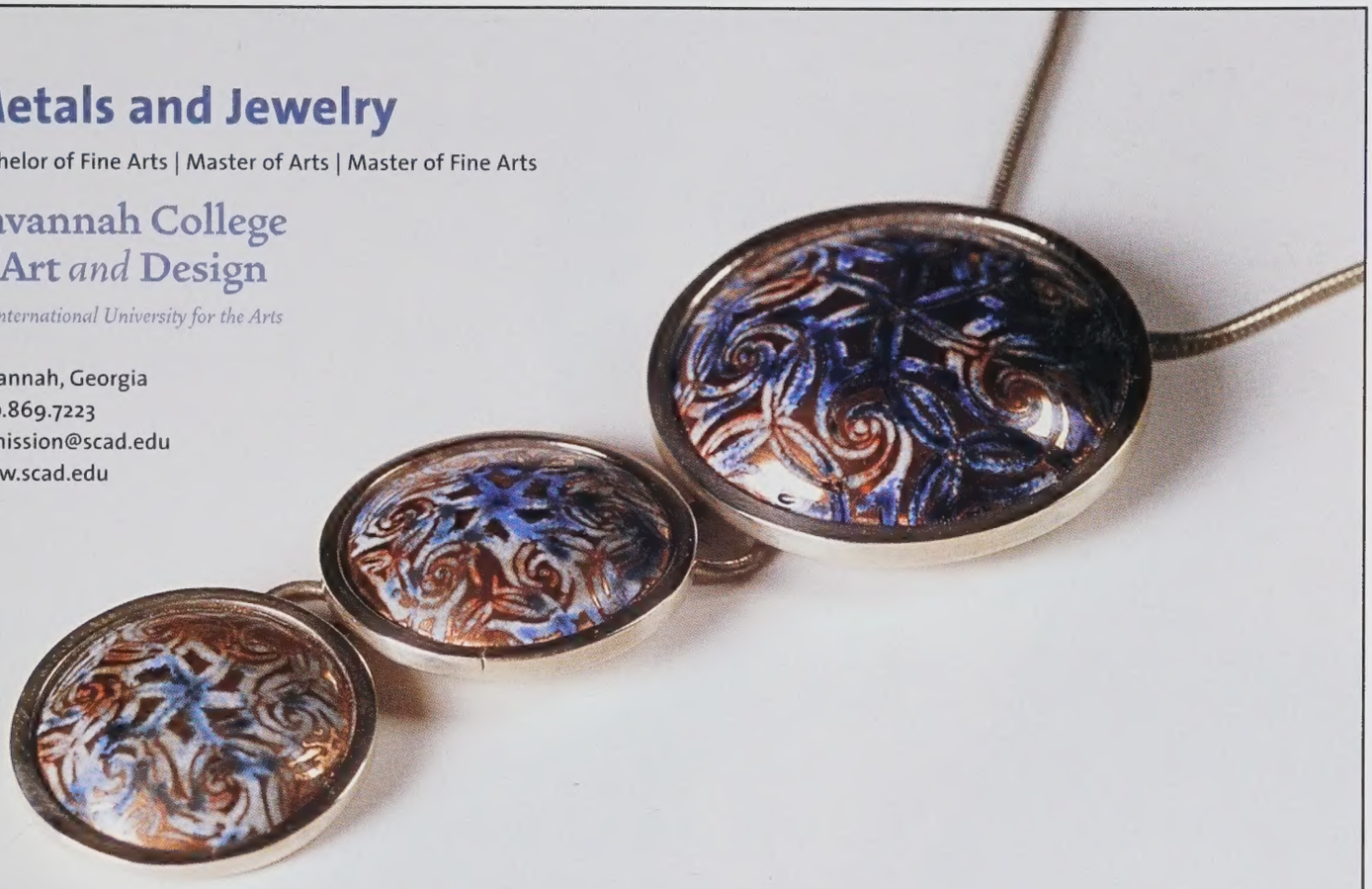

Christy Mitchell, Auburn, Ala., *Untitled,* copper, sterling silver, enamel

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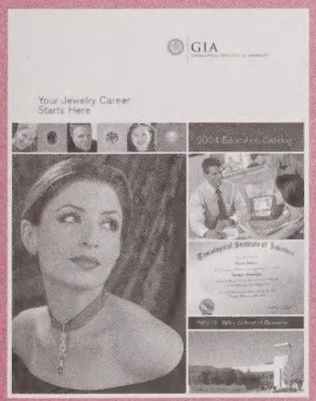

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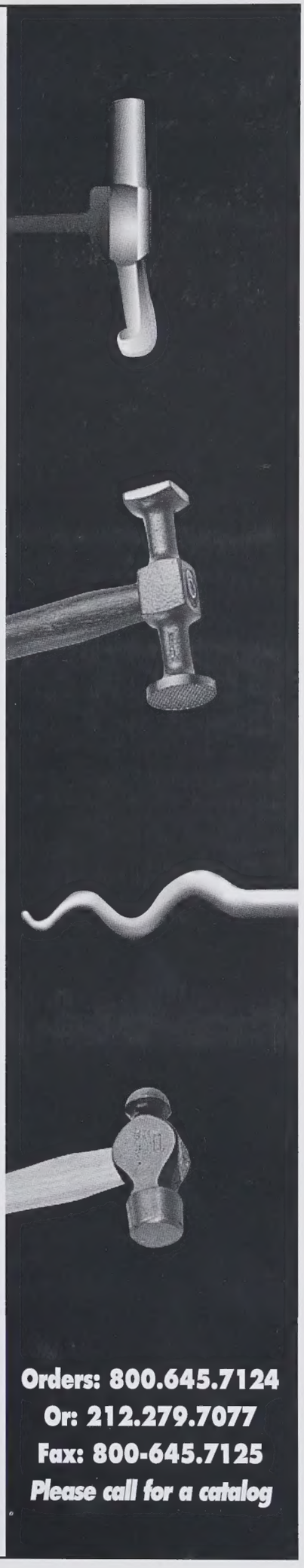

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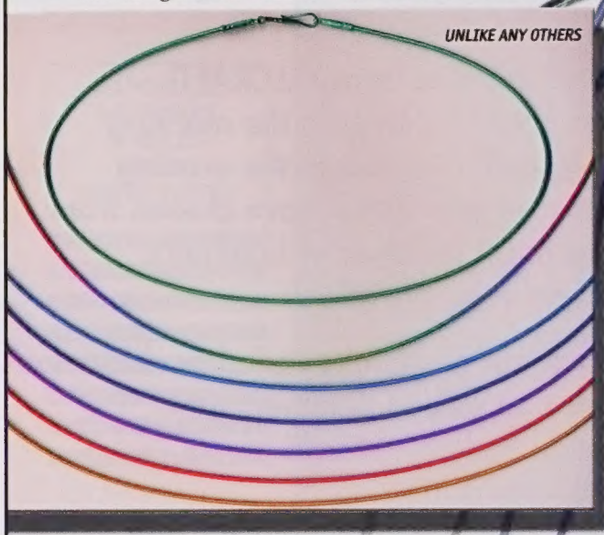

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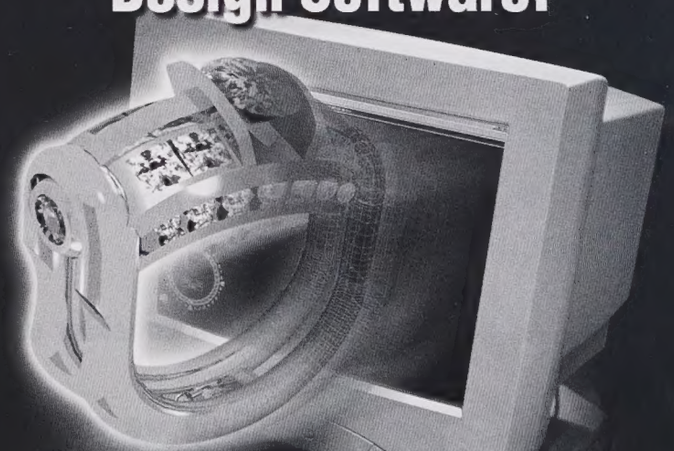

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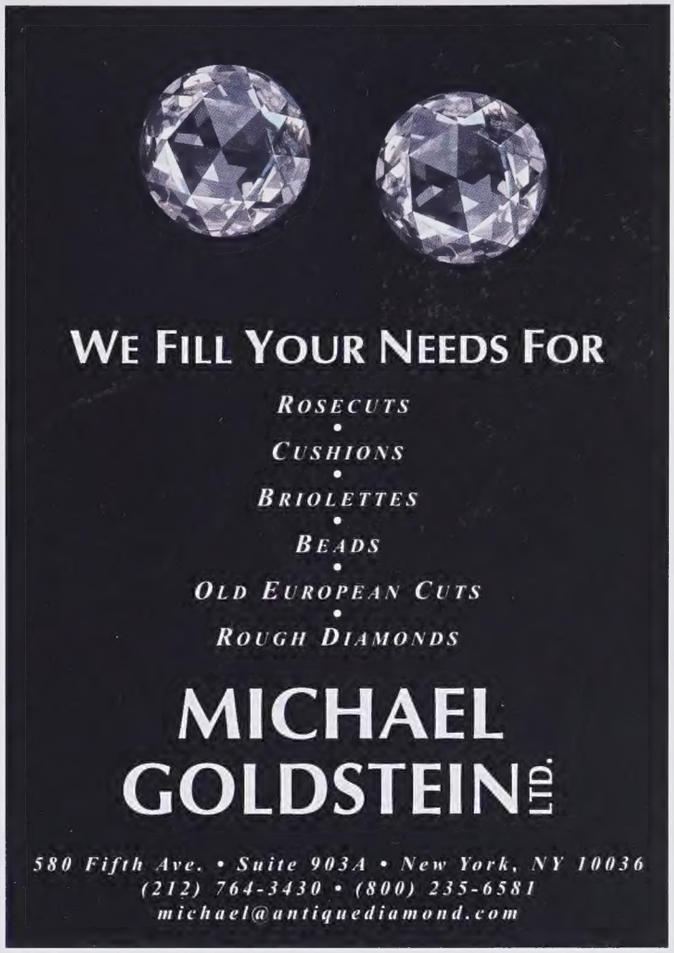

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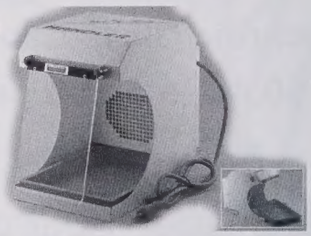

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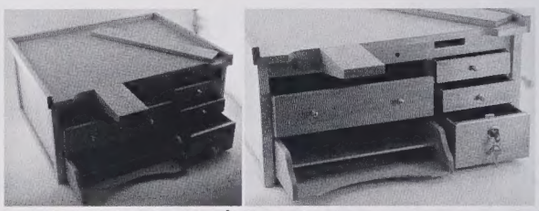

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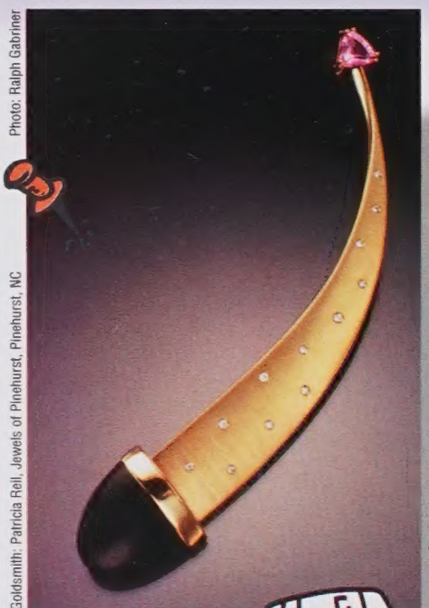

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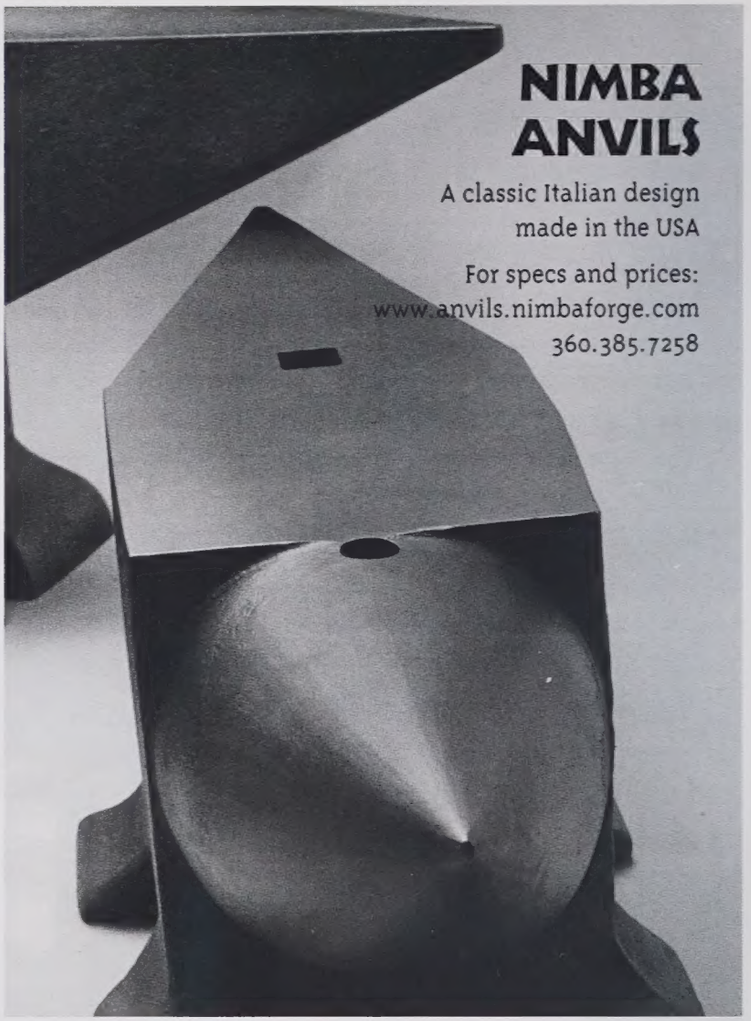

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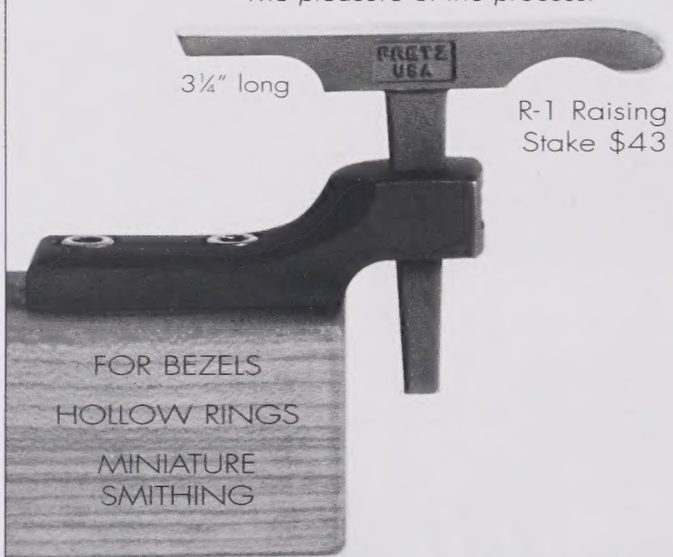

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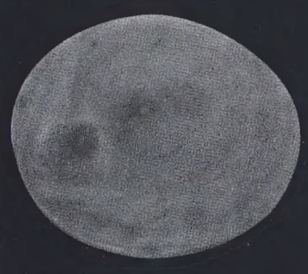

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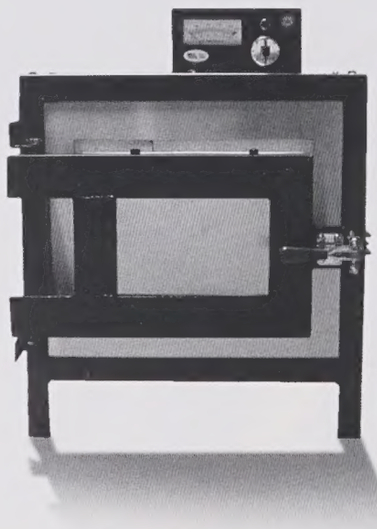

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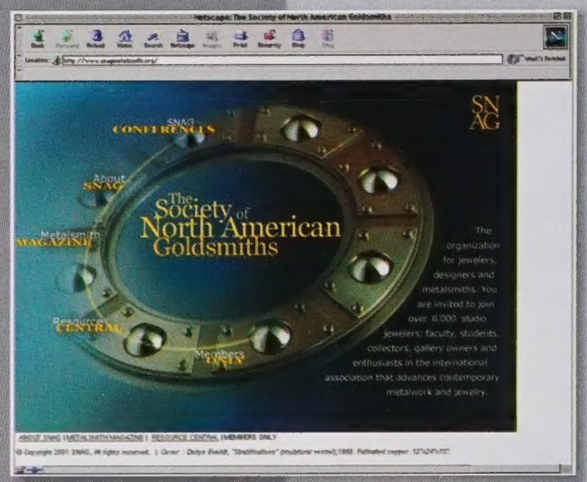

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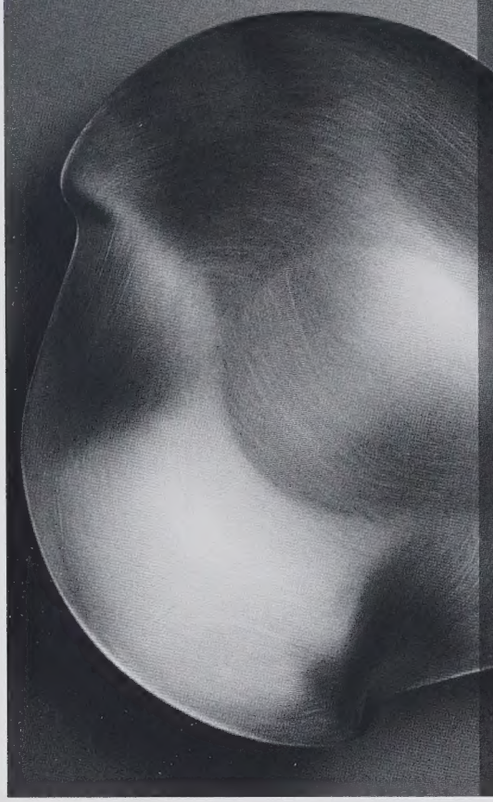

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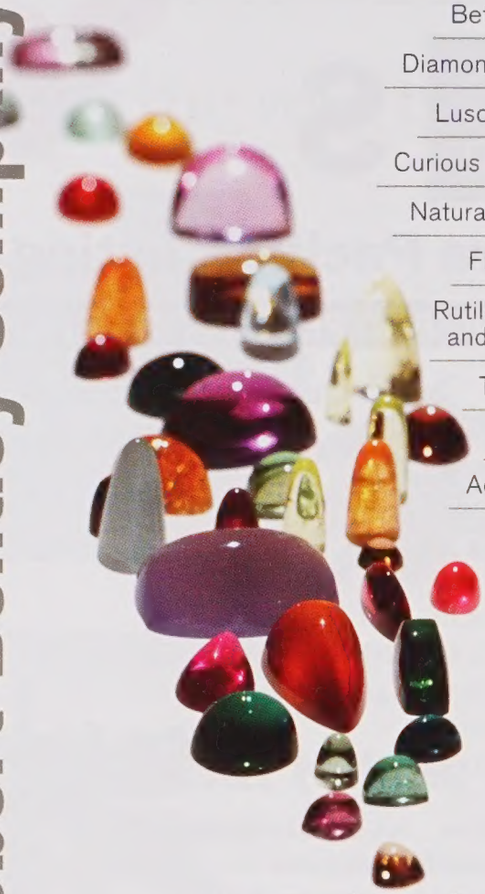

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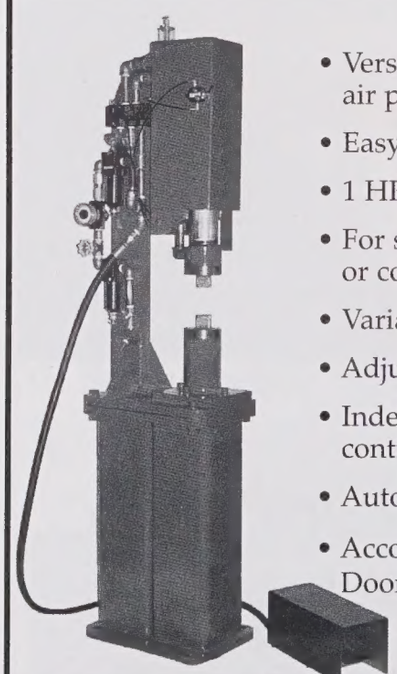

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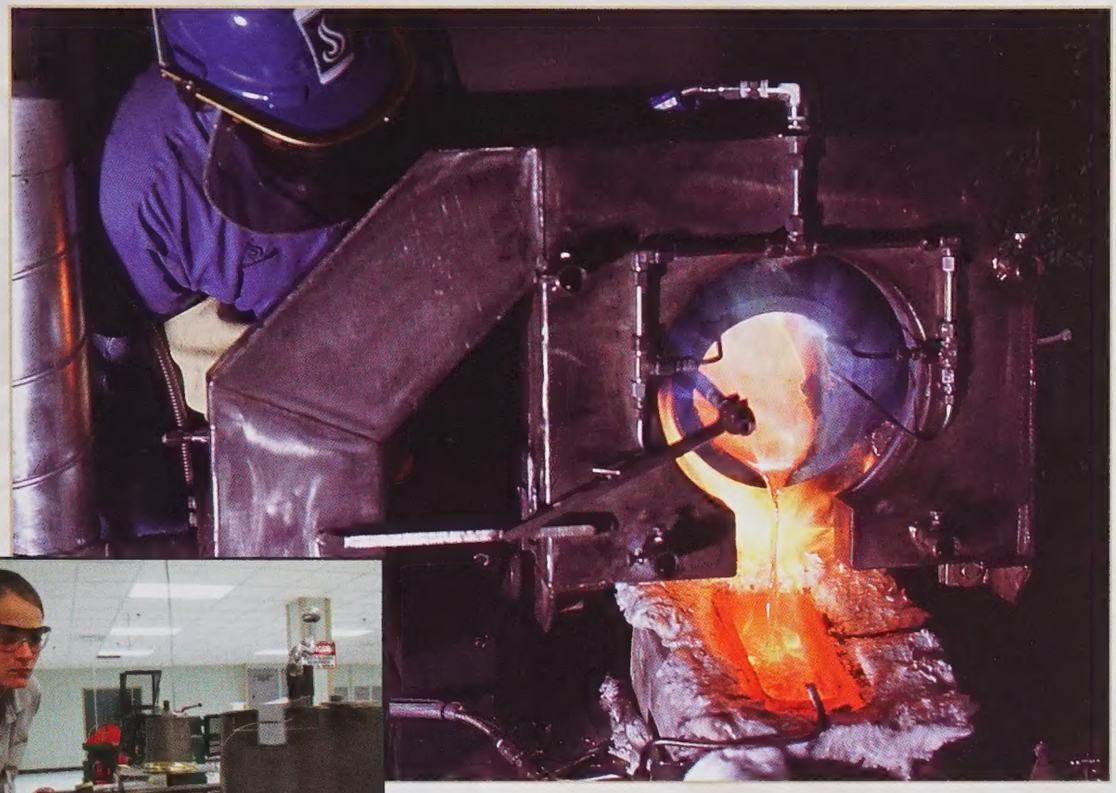

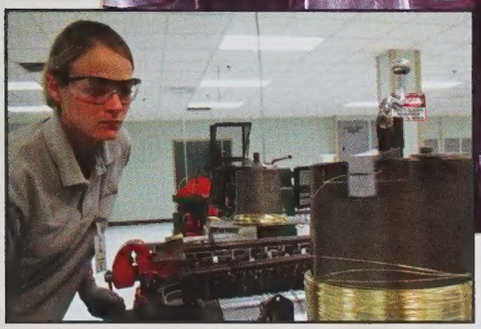

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Myra Mimlitsch-Gray
Cup with Oval, 1998
sterling silver
5 x 4 x 3"
Photo: Robert Storm

Biba Schutz
Ceremonial Pendant, 1998
copper, sterling, fine silver
4 3/4 x 1 1/4 x 1 1/2"
Photo: Ron Boszko

(Summer 2003 *Metalsmith*)
cover: Manfred Bischoff
Brothers (brooch), 2001
Courtesy Joseph Kosuth and
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Sustaining Sprit XXVII, 2000
copper, patina, colored pencils
6 x 23 x 23"

Whitney Boin
Post Engagement Ring, 1996
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platinum, 18k
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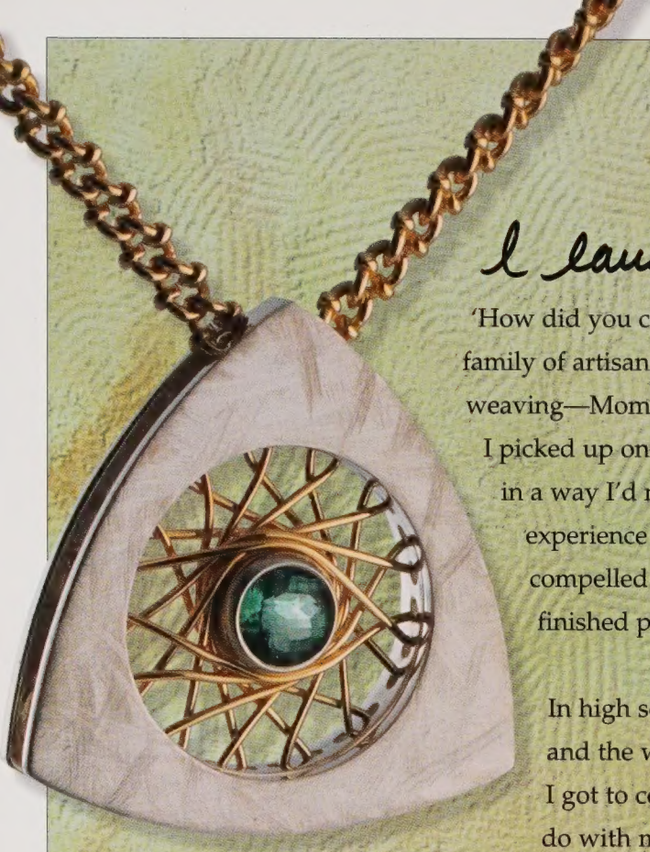

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